

International Office, Stellenbosch University

Guide to undergraduate courses in English at Stellenbosch University

INTRODUCTION

This booklet is intended to provide international students with information regarding undergraduate courses available in English at Stellenbosch University. **Note:** All courses listed are subject to change and availability, and selection is subject to pre-requisite satisfaction, where applicable, and timetabling. Queries on the availability of courses may be directed to the International Office:

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Faculty of Arts and Social Sciences

Department of African Languages

FIRST SEMESTER (February - June)

INTRODUCTORY STUDY OF AFRICAN LANGUAGES 114 (3Lectures; 1Seminar)

Classification of the African languages; language planning and language policy for the African languages; communication analysis of selected African languages in a range of communication contexts; comparative study of literature from selected African languages: a choice of genres; comparative study of linguistics from selected African languages. Comparative study of language and culture phenomenon in selected African languages.

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

INTRODUCTION TO COMMUNICATION IN XHOSA 114 (3Lectures; 1Tutorial)

The classification of the African languages in South Africa; the communication skills of speaking, listening comprehension, reading and writing in a socio-cultural context; cultural perspectives and language-related cultural conventions relevant to basic communication in Xhosa; the grammar of Xhosa relevant to the learning of basic communication skills.

Credits: 12 SA Credits / 6 ECTS credits / 3 US credits

SECOND SEMESTER (July - November)

CONTINUED INTRODUCTORY STUDY OF AFRICAN LANGUAGES 144 (3Lectures; 1Seminar)

Communication analysis of selected African languages in a range of communication contexts; comparative study of language and cultural phenomena in selected African languages; comparative study of literature of selected African languages: a choice of genres; comparative study of linguistics of selected African languages

Prerequisite module: African Languages 114

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

INTRODUCTION TO COMMUNICATION IN XHOSA (3Lectures; 1Tutorial)

The communication skills of speaking, listening comprehension, reading and writing in socio-cultural context; cultural perspectives and language-related cultural conventions relevant to basic communication in Xhosa; the grammar of Xhosa relevant to the learning of basic communication skills.

Prerequisite module: Basic Xhosa 114

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

Department of Drama

General Information for prospective Drama students:

- Classes for all senior Theatre Arts students (Level 2, Level 3) begin every year *one week* before the general commencement of classes for senior students, i.e. on the Monday of the week during which first-year students first arrive at the University.
- No student will be permitted to join the Theatre Arts or Theatre Skills courses late.
- The pass mark for Theatre Arts and Theatre Skills is 50% average for all the subsections of the subject jointly, with a minimum of 40% in any one of the subsections of the subject as an additional pass requirement. A student who does not obtain the required sub-minimum in one or more of the subsections thus does not pass the course, even though the average mark for the course as a whole is above 50%.
- Because a teamwork approach is adopted in presenting the Theatre Arts and Theatre Skills courses, class attendance is essential. Therefore students who miss more than 10% of the practical classes, even for medical or other acceptable reasons, are normally not permitted to proceed with the course.
- Because the Theatre Arts and Theatre Skills courses entail extensive physical involvement by the student, any students with a medical condition that could prevent them from participating regularly in movement, acting and/or Theatre Arts classes, must indicate this *prior to* registration, with supporting documentation from a medical practitioner, for consideration by the Department.
- Students in their second and third years may be obliged to remain in Stellenbosch during the two short vacations as well as for short periods during the winter and summer vacations.

FULL YEAR (February - November)

Course: *Theatre Arts*

Theatre Arts can be taken only as part of the BDrAm degree programme and in combination with Theatre Studies and Theatre Skills. Theatre Arts entails training in the integrative techniques necessary to produce a theatre performance. The course involves theoretical as well as practical work, and attendance at and participation in theatre productions and other performances are an inherent part of the course. After their basic training (first year, Level 1), students in *Theatre Arts* choose one of the following four directions, corresponding to their choice in Theatre Skills, to be followed at Level 2:

- Choice A:* An acting programme (stage and media)
Choice B: A technical and stage management programme
Choice C: A teaching-oriented programme (acting)
Choice D: A teaching-oriented programme (technical)

The options for Theatre Arts and Theatre Skills must correspond. These study directions are continued on Levels 2 and 3.

Level 1:

INTRODUCTION TO ACTING AND STAGE SKILLS 178

Basic skills in acting and improvisation; introduction to developing the technical skills required for stage presentation; basic theoretical knowledge of the above aspects; participation in productions only as a member of the technical team

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

Level 2:

Choice A:

ACTING AND PRODUCTION 278

Theories of acting of the leading Western theatre practitioners; film and microphone; acting skills (continued); basic skills for alternative theatre forms such as puppetry, cabaret and physical theatre; participation as actor in public performances

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

Choice B:

THEATRE DESIGN AND PRODUCTION 288

Technical aspects of stage productions and alternative forms of theatre; technical skills for stage productions and alternative forms of theatre; practical technical work for public performances

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

Level 3:

Choice A:

ACTING AND PRODUCTION 379

Continuation of contents as for 278

Credits: 48 SA credits / 24 ECTS credits / 6 US credits

Choice B:

THEATRE DESIGN 389

Theory of design; practical exercise in the skills required for technical aspects and design of stage production; technical applications and design for public stage productions and class projects

Credits: 48 SA credits / 24 ECTS credits / 6 US credits

Course: *Theatre Practice*

Theatre Practice entails training in the basic principles of theatre management and marketing. It is also an independent module that can be taken as part of other programmes.

Level 2:

THEATRE MANAGEMENT AND MARKETING 298

Introductory theory of theatre management and marketing of the theatre and performing arts; analysis of the function of the performing arts in society; basic concepts of market research, liaison and marketing; information on copyright and performing rights (prescriptions, procedures, relevant organisations); theoretical exercises in theatre budgeting; practical projects linked to public theatre productions and class work projects

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

Course: *Theatre Skills*

Theatre Skills can be taken only as part of the BDrAm degree programme and in combination with Theatre Studies and Theatre Arts.

Theatre Skills provides training in the key techniques required for producing a theatre performance. The course entails both theoretical work and practical training in verbal and non-verbal communication, voice development, movement and technical aspects such as design and management. Attendance at and participation in theatre productions as well as other performances form an inherent part of the course.

Once they have completed the basic level (first year, Level 1) students in Theatre Skills choose one of the following four directions to be taken at Level 2, corresponding to their choice for Theatre Arts:

Choice A: An acting course (stage and media)

Choice B: A technical and stage management course

Choice C: A course aimed at teaching (Acting)

Choice D: A course aimed at teaching (Technical aspects)

These study directions are continued on Level 3

Level 1

THEATRE TECHNIQUES 178

Practical exercises to promote speech, voice development and movement skills; basic theory of speech, voice development and movement

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

Level 2

Choice A:

SPEECH AND MOVEMENT 278

Advanced speech, voice and movement theory; practical exercises and projects to develop skills in stage speech, general voice development and movement

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

Choice B:

STAGE MANAGEMENT AND MEDIA TECHNIQUES 288

Theory of technical aspects of the media (radio and television) and stage management; practical class exercise in stage management; participation in stage management for public theatre productions

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

Level 3

Choice A:

SPEECH AND MOVEMENT 378

Continuation of contents as for 278

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

Choice B:

STAGE MANAGEMENT AND MEDIA 388

Continuation of contents as for 288

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

Course: *Theatre Studies*

Theatre Studies can be taken as an independent module in the BDrAm, the BA (Language and Culture) and the BA (Humanities) programmes.

Theatre Studies entails a theoretical study of the nature, history and techniques of drama, theatre, dance, radio, television and film. Students are not expected to do any practical work, although attendance at theatre productions and other performances is an inherent part of the course as these activities form part of the study material.

FIRST SEMESTER (February - June)

Level 1

INTRODUCTION TO WESTERN THEATRE AND PRINCIPLES OF TEXT STUDY 114

Introduction to basic concepts in theatre studies; introduction to techniques and methods of textual analysis and interpretation through a study of selected plays in context as part of a survey of the history of the theatre and of theatre conventions and conditions of Western drama and theatre from the Greeks to Renaissance and Shakespeare

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

Level 2

TEXTUAL ANALYSIS 212

A thematic study of texts in context with reference to productions, visual material and published texts, including South African material

Credits: 8 SA credits / 4 ECTS credits / 3 US credits

THEATRE HISTORY: THEORY AND FORMS OF DRAMA AND THEATRE 228

Introduction to theory of drama and theatre; principles of theatre studies and theatre research; introduction to the major genres of drama and theatre

Credits: 8 SA credits / 4 ECTS credits / 3 US credits

Level 3

TEXTUAL ANALYSIS: MEDIA AND FILM 314

Introduction to the theory of the mass communication media (including radio, television, etc); critical analysis of diverse media texts; introduction to film studies and history of film, including South African media and film practice

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

HISTORY AND NATURE OF NON-WESTERN THEATRE 324

A study of the major characteristics of Eastern theatre, with reference to some examples; a study of the major characteristics of African theatre, with reference to some examples

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

SECOND SEMESTER (July - November)

Level 1

CONTINUED STUDY OF WESTERN THEATRE AND PRINCIPLES OF TEXT STUDY 144

Introduction to techniques and methods of textual analysis and interpretation through examining selected plays in context as part of a historical survey of theatre, theatre conventions and theatre conditions of Western drama and theatre from Shakespeare until the twentieth century

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

Level 2

TEXTUAL ANALYSIS 242

A thematic study of texts in context with reference to productions, visual material and published texts, including South African material (continued)

Credits: 8 SA credits / 4 ECTS credits / 3 US credits

THEATRE HISTORY: THEORY AND FORMS OF DRAMA AND THEATRE 252

Survey of the main trends in drama, theatre, media and performance theory and research

Credits: 8 SA credits / 4 ECTS credits / 3 US credits

Level 3

TEXTUAL ANALYSIS: MEDIA AND FILM

Continuation of study of film theory and analysis with reference to selected films, including films from Africa and South Africa

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

HISTORY AND NATURE OF SOUTH AFRICAN THEATRE 354

Survey of the main trends in South African theatre through a study of texts in context

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

Department of English

Co-ordinator: Mr. Rob Gaylard - Telephone: 021 808 2053 / E-mail: rpg@sun.ac.za

A number of optional courses (generally referred to as "electives") are taught in each semester. Students need to register for these courses at the beginning of the semester. There is a limit (usually of 12 people) on the numbers of students per course, so register early to avoid disappointment. Electives extend over a double period. The regular times at which each elective is to be offered will appear on a list to be posted on the notice board at the beginning of the semester.

SELECTED COURSES IN THE ENGLISH DEPARTMENT - only African / South African courses listed here – outlines of more general courses may be found in the Department's General Prospectuses for 2nd- and 3rd-year students. (For international students the Department makes no distinction between 2nd- and 3rd-year courses.)

TWO TEACHING FORMATS:

- ❖ **Electives** – small discussion groups; 14 periods per semester; written assignments and one major essay.
- ❖ **Lectures** – formal lectures; varying numbers of lectures so please check for credits; no written work; one formal test at end of lecture series.
- ❖ **Credits for each elective** - 4 SA credits / 2 ECTS credits / 1 US credits
- ❖ **Credits for each lecture** – 12 SA credits / 6 ECTS credits / 3 US credits

ENGLISH 178

FULL YEAR (February - November)

COMPONENT B: FACT AND FICTION STUDIES

(Choose between this and Components C or D)

In the four terms available, students following this component will deal in sequence with examples of various literary genres: selected short stories; a range of poems from the prescribed anthology; the autobiography *Down Second Avenue* and the novel *Thirteen Cents*. In all courses students are taught skills of textual study and introduced to issues of interpretation such as contextualisation, authorial perspective and reader response.'

(v) POETRY: WHOLE YEAR

Setwork: *Accents: an Anthology of Poetry from the English-Speaking World*. Ed. M. Chapman, Ad Donker

Coordinating lecturer: Dr C. Warnes

Over the course of the year, 14 seminars on poetry will be offered to students in all three streams of English 178. Poems will be selected from the chosen anthology, *Accents*, and from other sources, and will be grouped in themes. Students will also be required to read a number of poems from the anthology that are not covered in class. The emphasis of these classes will be on making poetry accessible and enjoyable to students.

This course will be taught in seminars, and students will write a class exercise.

COMPONENT C. LITERARY STUDIES

(Choose between this and Components B or D)

The Literary Studies component is intended for students who enjoy reading and are prepared to do a fair amount of it. There are thus more networks than in other components, and they are in some senses more difficult: Chaucer, for instance, wrote in an early form of English that will not be immediately accessible to an inexperienced reader. The tutorial classes are of course intended to help you in your understanding of these texts, so you will not have to cope with them on your own; but you will be expected to keep up with the reading so as to take part in class discussion. The component tries to give a small sample of a wide range of English literature, from Chaucer in the fourteenth century to Coetzee in the twenty-first. The networks have been chosen to cohere loosely around a theme of Love and Power, to enable us to compare works from different eras from a common perspective. What constitutes power in each context? How does this affect love, or how is it affected by love? Is it a contradiction to talk of a love relation as a power relation?

In addition to the novels and plays studied, the course will also include a study of selected poems from the prescribed anthology, *Accents*.

v) POETRY: WHOLE YEAR

Setwork: *Accents: an Anthology of Poetry from the English-Speaking World*. Ed. M. Chapman, Ad Donker

Coordinating lecturer: Dr C. Warnes

Over the course of the year, 14 seminars on poetry will be offered to students in all three streams of English 178. Poems will be selected from the chosen anthology, *Accents*, and from other sources, and will be grouped in themes. Students will also be required to read a number of poems from the anthology that are not covered in class. The emphasis of these classes will be on making poetry accessible and enjoyable to students.

This course will be taught in seminars, and students will write a class exercise.

FIRST SEMESTER (February – June) LECTURES

COMPONENT A: THE LECTURE COMPONENT (COMPULSORY)

This compulsory or 'core' component aims to introduce students to different aspects and functions of language, and to develop the skills necessary to deal with each aspect. For this reason, the course deals with different types of text, but emphasises the acquisition of critical literacy - that is, the ability to deal in an independent and critical way with the diverse texts confronting us daily. Thus advertising, film and novel are seen as variant forms of text, each with its own specialised vocabulary, but sharing certain attributes and functions. In addition, an introductory course provides students with a theoretical grounding in the nature of language.

(i) TEXT AND CONTEXT (FIRST QUARTER)

No setwork

Lecturer: Daniel Roux

This is a basic introduction to the study of texts at university level. We look at a variety of texts, including campus maps, commercial advertising, popular magazine articles, travel writing and

poetry in order to equip students with a basic analytical vocabulary and to introduce them to the notion of textuality. Throughout this component, we will focus on the ways in which texts are situated in particular social and historical contexts, and produced for particular purposes

Please note that this course is a compulsory or 'core' course and is taught in the three lecture groups. It will be tested at the mid-semester test date.

(ii) INTRODUCTION TO ENGLISH LINGUISTICS (SECOND QUARTER)

No

network

Lecturer: Department of Linguistics: Mr. J. Oosthuizen, Dr. C. Anthonissen, Ms. F. Southwood

This course aims at developing an understanding of what a language is, how it is used in communication, where the English language comes from and where it is going. Students will be confronted with different kinds of English texts in order to recognize how grammatical features function in meaning making, how what is said relates to what is not said, how language interacts with the context of language use. We read and analyse texts in order to develop a critical awareness of the ways in which language is used and abused in constructing images and identities. To know a language is to control a communicative instrument; to know English is to control a particularly powerful communicative instrument. Developing linguistic awareness should assist students in reading, interpreting and constructing other texts – including prescribed texts in other modules of English 178 and students' own responses to such texts.

The course has a WebCT tutorial exercise for "Introduction to English Linguistics" that must be completed by the end of the final week of lectures of the second quarter. Guidelines for this exercise will be given during the full lectures.

Please note that this component is a compulsory or 'core' course and is taught in the three lecture groups. It will be tested at the end-of-semester test.

COMPONENT B: FACT AND FICTION STUDIES

(Choose between this and Components C or D)

In the four terms available, students following this component will deal in sequence with examples of various literary genres: selected short stories; a range of poems from the prescribed anthology; the autobiography *Down Second Avenue* and the novel *Thirteen Cents*. In all courses students are taught skills of textual study and introduced to issues of interpretation such as contextualisation, authorial perspective and reader response.'

(i) THE MODERN SHORT STORY (FIRST QUARTER)

Setwork: A *Short Story Selection* has been compiled specifically for this course.

Coordinating lecturer: Mr. R.P. Gaylard

The anthology of stories introduces students to the range and variety of the modern short story, and to the work of leading exponents of the short story genre from South Africa and elsewhere. Stories will be located in their particular context, and the skills and concepts needed to interpret and write about short fiction will be developed through seminar work and the close reading of particular stories. The aim is to develop an awareness of fictional technique, and of the personal and social issues which are raised by the stories in the collection. The skills and the critical vocabulary which students will acquire should assist them in their study of literature in general, and the novel and short story in particular.

The course will be taught in seminars, and students will write an essay. See test dates at [Assessment/tests](#)

(ii) NEWS MEDIA (SECOND QUARTER)

No setwork

Coordinating lecturer: Dr N. Bangeni

This course introduces students to media studies and in particular to printed news media in South Africa. Students will be introduced to relevant terms and concepts (such as representation, discourse, stereotyping, objectivity) and to the way in which news stories are selected and constructed (news values). Particular issues, such as the role of the press in a democracy, will be explored and students will be introduced to the internet as an increasingly important source of news and information. The aim is to develop critical reading skills as well as relevant writing skills. The course is taught through seminar discussion and group work, and the active participation of students is a requirement. A handout and course readings will be provided.

The course will be taught through seminar group discussion and students will write an essay, to be submitted at mid-semester.

COMPONENT C. LITERARY STUDIES

(Choose between this and Components B or D)

The Literary Studies component is intended for students who enjoy reading and are prepared to do a fair amount of it. There are thus more setworks than in other components, and they are in some senses more difficult: Chaucer, for instance, wrote in an early form of English that will not be immediately accessible to an inexperienced reader. The tutorial classes are of course intended to help you in your understanding of these texts, so you will not have to cope with them on your own; but you will be expected to keep up with the reading so as to take part in class discussion. The component tries to give a small sample of a wide range of English literature, from Chaucer in the fourteenth century to Coetzee in the twenty-first. The setworks have been chosen to cohere loosely around a theme of Love and Power, to enable us to compare works from different eras from a common perspective. What constitutes power in each context? How does this affect love, or how is it affected by love? Is it a contradiction to talk of a love relation as a power relation?

In addition to the novels and plays studied, the course will also include a study of selected poems from the prescribed anthology, *Accents*.

(i) SHAKESPEARE'S *THE TEMPEST* (FIRST QUARTER)

Setwork: Shakespeare, W. *The Tempest*. London: Penguin.

Coordinating lecturer: Daniel Roux.

The Tempest was probably the last play penned by Shakespeare. In it, he asks compelling questions about the nature of the creative imagination, mortality and power. The thematic complexity of this play is reflected in the diversity of critical readings it has invited: for example, it has been read as a straightforward Elizabethan romance, as a critique of colonialism, as an apology for colonialism, as a feminist text, as a critique of the humanist idea of self, as a tragedy, and as a

comedy. As we discuss this exciting play, we will also look at a few of the critical responses that it has provoked, and consider some questions relating to the nature and value of literary criticism.

The course will be taught in seminars and students will write an essay to be submitted at mid-semester.

(ii) CHAUCER (SECOND QUARTER)

Setwork: Chaucer, G. *The Miller's Tale*. Oxford: Oxford University Press, 1995.

Coordinating lecturer: Daniel Roux

In Chaucer's 'The Miller's Tale,' this great medieval poet and storyteller takes an irreverent and bawdy look at the subject of love. Following immediately after his Knight's Tale, with its tragic account of noble and elevated love, *The Miller's Tale* gives us the antics of a young woman married to a rich old man, a resourceful student lodger, and a love-lorn parish clerk: who has the power here? What are the values implicit in this down-to-earth rendering of love?

The course will be taught in seminars, and students will write an essay, to be submitted at the end of the semester.

COMPONENT D: ACADEMIC SKILLS IN ENGLISH:

(Choose between this and Components B or C)

Setwork: A Short Story Selection has been compiled specifically for this course

Setwork: Ed M. Chapman. *Accents - an Anthology of Poetry from the English-speaking world*. Ad Donker.

Setwork: Mphahlele, E. *Down Second Avenue*.

Setwork: Duiker, K.S. *Thirteen Cents*

Co-ordinator: Dr N. Bangeni and Ms H. Tsehlana

The Academic Skills component of the English 178 aims to equip students with specific reading and writing skills necessary for participation in an academic environment. Even though all the first-year components in English 178 teach these skills through the integrated tutorial programme, the Academic Skills course is directed at students who would like a more supportive approach. Because the Academic Skills component is taught in two seminars per week (instead of one seminar as for the Literary Studies and Fact and Fiction components) it allows students to focus on these skills more intensively. This means that students electing to take Academic Skills have a total of **three seminar groups per week**.

Students taking the Academic Skills option write *three* essays and a number of written assignments during the year, giving them more opportunities to practise their reading and writing skills. There are exit and entry points at the beginning of the second semester which allow students the choice to continue with the course in the second semester or to change to a different second-semester elective, depending on their development during the first semester. They may thus exit the component at mid-year if their progress has been satisfactory or enter it for the first time if they have experienced difficulties in the first semester.

Prescribed texts in the Academic Skills course will largely correspond with those studied in the Fact and Fiction component, namely short stories (term 1), poetry, news media (term 2) Es'kia Mphahlele's autobiography *Down Second Avenue* and K. Sello Duiker's novel *Thirteen Cents* (term 4) and poetry throughout the year. See pages 6-8 for detailed descriptions.

SECOND SEMESTER (February – June) LECTURES

COMPONENT A: THE LECTURE COMPONENT (COMPULSORY)

This compulsory or 'core' component aims to introduce students to different aspects and functions of language, and to develop the skills necessary to deal with each aspect. For this reason, the course deals with different types of text, but emphasises the acquisition of critical literacy - that is, the ability to deal in an independent and critical way with the diverse texts confronting us daily. Thus advertising, film and novel are seen as variant forms of text, each with its own specialised vocabulary, but sharing certain attributes and functions. In addition, an introductory course provides students with a theoretical grounding in the nature of language.

(iii) FILM STUDIES (THIRD QUARTER)

Setwork: *Truman Show*. Dir Peter Weir; A course reader.

Lecturer: Dr A Jamal

Film is a powerful medium for expressing ideas and attitudes. It is, however, a medium we read almost intuitively rather than consciously. This course aims to increase awareness of the workings of the medium. The course will focus on Peter Weir's *The Truman Show*. Weir's film is a powerful exploration of the impact of media, particularly 'reality TV', on society and the individual. The film will be used to analyse the interplay between interpretation and cinematographic technique. Other film clips, from, for example, Weir's *Dead Poets' Society*, Stanley Kubrick's *The Shining*, Alfred Hitchcock's *Psycho* and Ramadan Suleman's *Fools* will be used to illustrate the dynamic between technique and meaning.

The course will be taught in lecture groups and tested in the end-of-semester test series.

(iv) THE NOVEL: *ATONEMENT* (THIRD QUARTER)

Setwork: McEwan, Ian. *Atonement*.

Lecturer: Shaun Viljoen

This series of lectures will focus on the ways in which Ian McEwan's *Atonement* deploys the theme of guilt and atonement both to raise questions around the nature of literary discourse and to experiment with the devices of narrative fiction. The lectures will examine the structural features of the novel and address such issues as the relationship between truth and fiction and the place of the individual work in the literary tradition.

The course will be taught in lecture groups and tested in the end-of-semester test series

COMPONENT B: FACT AND FICTION STUDIES

(Choose between this and Components C or D)

In the four terms available, students following this component will deal in sequence with examples of various literary genres: selected short stories; a range of poems from the prescribed anthology; the autobiography *Down Second Avenue* and the novel *Thirteen Cents*. In all courses students are taught skills of textual study and introduced to issues of interpretation such as contextualisation, authorial perspective and reader response.

(iii) *FICTIONAL AUTOBIOGRAPHY? MPHAHLELE'S DOWN SECOND AVENUE* (3rd Quarter)

Setwork: Es'kia Mphahlele: *Down Second Avenue*.

Coordinating lecturer: Mr R.P. Gaylard

The autobiography is one of the strongest genres of writing in South Africa, and occupies an important place in our literary culture. One of the best known of these autobiographies is Es'kia Mphahlele's *Down Second Avenue* (1959) which vividly recreates the township milieu that was a formative influence in the life of the young protagonist. One focus of the course will be to explore the insider's view which the text provides into township life, and to trace the pressures and conflicts which finally lead the adult Mphahlele to leave South Africa and go into exile. To what extent is he able to resist the identity defined for him by apartheid South Africa? The other focus will be to ask questions about autobiography as a literary form, to interrogate its claim to historical or factual or experiential 'truth', and to examine the extent to which Mphahlele's text uses fictional or novelistic techniques in its construction of character and event. To what extent is 'factuality' undermined by 'fictionality'?

The course will be taught in seminars, and students will write an essay to be submitted toward the end of the semester.

(iv) *THIRTEEN CENTS* (FOURTH QUARTER)

Setwork: K. Sello Duiker: *Thirteen Cents*.

Coordinating lecturer: Dr A. Jamal

Every city has an unspoken side. Cape Town, between the postcard mountain and sea, has its own shadow-side lurking in its lap: a place of dislocation and uncertainty, dependence and desperation, destruction and survival, gangsters, pimps, paedophiles, hunger, hope and moments of happiness. *Thirteen Cents* by K. Sello Duiker is an unsparing account of such a world; a coming-of-age story of a young street child named Azure who tries to make ends meet in this other Cape Town.

This course will be taught through seminar-group discussion and tested at the end of the year.

COMPONENT C. LITERARY STUDIES

(Choose between this and Components B or D)

The Literary Studies component is intended for students who enjoy reading and are prepared to do a fair amount of it. There are thus more networks than in other components, and they are in some senses more difficult: Chaucer, for instance, wrote in an early form of English that will not be immediately accessible to an inexperienced reader. The tutorial classes are of course intended to help you in your understanding of these texts, so you will not have to cope with them on your own; but you will be expected to keep up with the reading so as to take part in class discussion. The component tries to give a small sample of a wide range of English literature, from Chaucer in the fourteenth century to Coetzee in the twenty-first. The networks have been chosen to cohere loosely

around a theme of Love and Power, to enable us to compare works from different eras from a common perspective. What constitutes power in each context? How does this affect love, or how is it affected by love? Is it a contradiction to talk of a love relation as a power relation?

In addition to the novels and plays studied, the course will also include a study of selected poems from the prescribed anthology, *Accents*.

(iii) JANE AUSTEN: *PRIDE AND PREJUDICE* (THIRD QUARTER)

Setwork: Austen, J. *Pride and Prejudice*.

Coordinating lecturer: Mrs E. Winckler

Jane Austen's novel *Pride and Prejudice*, published in 1813, opens with the famous line: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.' By linking romance, class and money so explicitly, Austen clears the ground not only for a captivating love story, but also for a remarkable critique of social and literary conventions. This course will look at Austen's novel in the context of the growth of the novel form in the 19th century, the role of women in middle-class English society and the development of important new stylistic techniques that influence our understanding of the novel-form even today.

The course will be taught in seminars, and students will write an essay, to be submitted mid-semester.

(iv) TENNESSEE WILLIAMS (FOURTH QUARTER)

Setwork: T. Williams. *A Streetcar named Desire*. Heinemann, 1989

Coordinating lecturer: Mr D. Roux

Williams's *Streetcar Named Desire* participates in a significant shift towards realism in American literature. Realism is also its signal theme, as it traces the collapse of its protagonist's pretensions and dreams under the relentless barrage of prosaic lower middle-class reality. *Streetcar Named Desire* foregrounds the unresolved sexuality, nostalgia and violence that haunt its characters in order to interrogate the stifling effects of social norms, as well as to dramatise the relationship between private experience and larger social and historical shifts in American culture. This course aims to assist students to develop a nuanced understanding of the techniques of characterisation, and to link this understanding to an analysis of a text's thematic dimension and its historical context.

The course will be taught in seminars, and tested in class or at the end of the year.

(v) JM COETZEE: *DISGRACE* (FOURTH QUARTER)

Setwork: Coetzee, J.M. *Disgrace*. London: Vintage, 2000.

Coordinating lecturer: Mr D Roux

Disgrace is one of the most important novels written in South Africa since the democratic elections in 1994. It deals with the legacy of apartheid in post-apartheid South Africa, and scrutinises the complex relations of power that structure relationships between people. Coetzee's writing is characterised by his refusal to produce glib resolutions to the inner conflicts of his characters and the social tensions inherent to the society that he depicts. The bleak pessimism of *Disgrace* has led some critics to label it a racist work, while many others have hailed its visionary qualities and praise it as the Nobel-prize winning author's most challenging and consequential novel. It is difficult to understand South Africa's literary landscape today without reference to this controversial text.

The course will be taught in seminars, and tested at the end of the year.

COMPONENT D: ACADEMIC SKILLS IN ENGLISH:

(Choose between this and Components B or C)

Setwork: A Short Story Selection has been compiled specifically for this course

Setwork: Ed M. Chapman. *Accents - an Anthology of Poetry from the English-speaking world*. Ad Donker.

Setwork: Mphahlele, E. *Down Second Avenue*.

Setwork: Duiker, K.S. *Thirteen Cents*

Co-ordinator: Dr N. Bangeni and Ms H. Tsehlana

The Academic Skills component of the English 178 aims to equip students with specific reading and writing skills necessary for participation in an academic environment. Even though all the first-year components in English 178 teach these skills through the integrated tutorial programme, the Academic Skills course is directed at students who would like a more supportive approach. Because the Academic Skills component is taught in two seminars per week (instead of one seminar as for the Literary Studies and Fact and Fiction components) it allows students to focus on these skills more intensively. This means that students electing to take Academic Skills have a total of **three seminar groups per week**.

Students taking the Academic Skills option write *three* essays and a number of written assignments during the year, giving them more opportunities to practise their reading and writing skills. There are exit and entry points at the beginning of the second semester which allow students the choice to continue with the course in the second semester or to change to a different second-semester elective, depending on their development during the first semester. They may thus exit the component at mid-year if their progress has been satisfactory or enter it for the first time if they have experienced difficulties in the first semester.

Prescribed texts in the Academic Skills course will largely correspond with those studied in the Fact and Fiction component, namely short stories (term 1), poetry, news media (term 2) Es'kia Mphahlele's autobiography *Down Second Avenue* and K. Sello Duiker's novel *Thirteen Cents* (term 4) and poetry throughout the year. See pages 6-8 for detailed descriptions.

ENGLISH 278

FIRST SEMESTER (February – June) LECTURES

Eighteenth-Century Literature

(Prof D Lehman, Dr R Goodman and others)

This course consists of a selection of eighteenth-century texts, ranging from the poetry of Alexander Pope and the writing of Jonathan Swift, to a play by John Gay. Other texts in this course will address key eighteenth-century issues such as slavery and the position of

women in society. The course will begin with a series of introductory lectures which explore the significance of the eighteenth century in terms of its cultural, political, religious and philosophical concerns. Alexander Pope (1688-1744) wrote his poem *The Rape of the Lock* as a satirical representation of the relationships between men and women. This course discusses the strengths and limitations of satire, as well as the way Pope represents women in *The Rape of the Lock* without interrogating gender stereotypes. The course looks at other ways of representing women – specifically, through paintings and cartoons. *Gulliver's Travels*, by Jonathan Swift (1667-1745) is also a satire, working through stereotypes. It is an example of a traveller's tale, a common genre in those times, though here Swift is satirizing travellers' tales through his protagonist, Gulliver. The text also satirises a wide range of other targets, such as politics, the law and science. Underlying much of eighteenth-century satire is the utopian hope that even if society cannot be made perfect, it can, potentially, become more reasonable and moral. *Rasselas* by Samuel Johnson (1709-1784) is another kind of traveller's tale, and tells the story of a Prince of Abyssinia, who lives in the Happy Valley, but is actually unhappy there. He leaves in search of a more meaningful life, but finds only unhappiness and returns disillusioned. *The Beggar's Opera* by John Gay (1685-1732) satirises the politics and penal system of his time, exposing corruption within the system and, like *The Rape of the Lock*, invites a gender studies approach to the text.

AFRICAN LITERATURE

(Mr Viljoen and Dr Warnes)

In the first part of this course, offered by Mr Viljoen, Chinua Achebe's *Things Fall Apart* will be used to discuss 'African Literature' more broadly. A close reading of the novel will be made to highlight representations of the impact of colonialism on African society and Achebe's explorations in the fields of language and form of the novel. Ben Okri's collection of short stories, *The Stars of the New Curfew*, will be discussed in the light of concerns of 'post-coloniality' and the departures from 'realism' towards 'magic realism'.

Achebe, C. *Things Fall Apart*. Heinemann.

Okri, B. *Stars of the New Curfew*. Penguin.

The second part of the course is offered by Dr Warnes. Bessie Head's *Maru* is the first novel to be discussed. We will be examining Head's unusual presentation of the issues of racism and leadership in the setting of Botswana, with some reference to this author's South African background. Next we examine the narrative strategies engaged by the Zimbabwean author, Dambudzo Marachera, in his *The House of Hunger*, a novel that uses avant-garde literary techniques with subversive intent. Finally, we will consider Ayi Kwei Armah's *'The Beautiful Ones Are not Yet Born'*, a haunting novel about post-independence Ghana.

FIRST SEMESTER (February – June)

ELECTIVES

To meet the needs and interests of International students, the departments offers the following English 278 elective in the **first semester** of 2005. This elective meets for one 50 minute period at a time and a place to be announced.

This elective seminar is intended chiefly for international students

'AN AWFUL, TRIUMPHANT SEPARATENESS: APARTHEID AND THE LITERARY IMAGINATION

If we want information about *apartheid*, we turn to historians, sociologists, political scientists; if we want to find out what apartheid meant in human terms, we turn to the poets and storytellers. The titles of South African novels and anthologies - *A Land Apart*, *A World of Strangers* (the novel alluded to in the title of the seminar) - suggest the central aim of one of the twentieth century's most grotesque experiments in social engineering: to keep people apart, to construct and police boundaries. To what extent did colonialism and apartheid succeed in creating a Manichean divide between white and black, self and other, victim and oppressor? What evidence is there of the human capacity to transcend these divisions? To what extent did the release of prisoners and the freeing of political activity (culminating in the first democratic elections in 1994) mean a release from the human and imaginative constraints of *apartheid*?

This 14-week course (one seminar per week) will explore these issues through a variety of literary texts, including poetry, short stories, and a play. Students will write two short assignments and one longer essay, and will also take turns to introduce class discussion on particular texts. Preference will be given to international students, but Stellenbosch students may also apply and will be accepted, space permitting.

SECOND SEMESTER (July – November) LECTURES

THE MAKING OF THE IMAGINATION: WORDSWORTH AND COLERIDGE (Prof D Klopper)

The Romantic period coincided with a revolution not only in political and social institutions but also in philosophical and aesthetic discourse. The poetic revolution which Wordsworth and Coleridge expounded concerned the individual psyche as the focus for understanding the human condition. Their poetry heralds the preoccupations of modern literature in as much as the subject of their writing is the writing subject.

Wordsworth explores the growth of the mind: the creative interaction between thought and feeling, mind and universe. Coleridge evinces an intense interest in the powers of the imagination as the creative faculty of mind. Their poems dramatise a new way of seeing the world.

DESIRE, MATERIALISM, MORALITY: READING TWO NINETEENTH-CENTURY NOVELS (Dr A Jamal)

This course introduces the student to the blueprint of modern fiction writing – The Classic Realist Text. Though modes of writing have altered, what remains salient is the way characterization, plot development, meta-narration has remained a consistent ingredient of novel writing. By briefly returning to the 18th century when the epistolary and picaresque forms emerge, then fast-forwarding to show how these forms are adapted in the 19th century, we will begin to grasp the key traits of modern fiction. Though it is easy to package literary forms according to genre, style, etc, this course also asks the student to be more open-minded and more alert to the fact that the creative gesture is fundamentally experimental. In addition to examining key formal aspects of the 19th century novel, we will also be examining the novels' "content"; that is, the nature of the desire and/or morality that shapes and overdetermines the evolution of a given novel. In addition to the close reading of three novels (Jane Austen's *Sense and Sensibility*, Emily Bronte's *Wuthering Heights*, and John Fowles's *French Lieutenant's Woman*), we will also be looking at seminal critical studies of the nineteenth century novel such as F.R. Leavis's *The Great Tradition*, E.M. Forster's *Aspects of the Novel*, Ian Watt's *The Rise of the novel*, Colin MacCabe's *Revolution of the word*, among others. To conclude: This course is fundamentally a theoretical or speculative look at the way social history emerges through novel writing. Its emphasis is methodological and its purpose is to contextualise contemporary experience of the world through the mirror of a nineteenth century literary history.

SOUTH AFRICAN CULTURAL STUDIES (Dr A Jamal)

This course examines the critical and cultural representations of South Africa within a domestic and global context. Set against the Manichean orthodoxies of colonialism and apartheid - regimes that continue to influence us - this course addresses the critical and artistic visions of those who have paved the way for a 'new' South Africa. These artists and thinkers include Njabulo Ndebele, Nadine Gordimer, JM Coetzee, Leon de Kock, among others. Central to the course will be a close critical reading of the texts with a view to honing the students' particular interpretation of the propositions set before them. The overall objective is to locate the particularity of experience and to situate this particularity within a broader socio-historical and cultural context. Finally, the course will reach towards more innovative readings and expressions of being South African; expressions that work with and transform the banalities of racial and sexual difference, and which work towards a more indeterminate and interstitial understanding of self in the postcolonial 21st century.

SOUTH AFRICAN LITERATURE AND DRAMA (Dr Warnes)

The theme of the prose component of this lecture course (7 lectures) will be the changing face of the South African city. We will begin by examining some of the ways cities and stories are similar – in terms of ideas about journeys, exploration and mapping, for example. We will then apply these ideas to our readings of recent works in which the city (especially Johannesburg), has been represented in South African writing. Texts to be examined are Ivan Vladislavic's *Propaganda by Monuments and Other Stories*, and Phaswane Mpe's *Welcome to Our Hillbrow*. The drama component (8 lectures) will follow on immediately. When reading drama it is imperative always to keep in mind that plays are written to be performed, and that every performance is, in itself, an interpretation. Keeping this

tension between the written and the performed in mind we will look at two very different South Africa plays: Fugard, Kani and Ntshona's *The Island* and Brett Bailey's *Ipi Zombi*?. The former, a work of protest against apartheid, will be considered in terms of its use of classical sources, existentialism and minimalism; the latter in terms of its exploration of ideas about myth and belief. In both cases we will look closely at the production history of the plays, and the ways in which they attempt to comment, through drama, on issues relevant to South African society.

SECOND SEMESTER (July – November) ELECTIVES

The first four elective seminars are intended chiefly for international students

VOICES FROM THE MARGINS: SOUTH AFRICAN (Mr R Gaylard)

This course examines the work of South African writers who may be seen as 'writing from the margins' - although it may no longer be so clear where the 'margins' are in post-1990 South Africa. We look first at Alex la Guma's novella, *A Walk in the Night* (1962), which explores the precarious lives of the 'coloured' inhabitants of District Six. We then look at a number of stories by South African writers which capture the flavour and vitality of life in various inner-city communities, most of which were destroyed by the Group Areas Act (Sophiatown, Fordsburg, Cato Manor, etc.). Finally, we look at stories which explore aspects of life in contemporary South Africa. These include stories from Maureen Isaacson's collection, *Holding Back Midnight* (1992), and other recent short story anthologies. Students will be required buy copies of la Guma's *A Walk in the Night* and a collection of short stories (*Voices from the Margins*) specially compiled for this course. Students will take turns to introduce and comment on particular stories.

IMPERIAL ROMANCE (Dr Chris Warnes)

The popular understanding of 'romance' to mean 'love story' derives from the traditions of the courtly or chivalric romance of the middle ages. Along with allegories of love, fidelity, duty and honour, the romance genre includes stories of adventure, combat and quest, and often incorporates the supernatural. This course will consider the ways in which the genre of romance came to be applied in the context of Empire, where its conventions were extended either in the service of swashbuckling colonialist mythmaking, as in Rider Haggard's *King Solomon's Mines*, or as a means of subverting imperialist ideology, as in Schreiner's *Trooper Peter Halket of Mashonaland* and Plaatjie's *Mhudi*. The main focus of our discussion will be on the relationship between the historical conditions under which romance is constructed and the elaborate fictional devices and conventions it employs. We will also consider some examples of the genre from outside Southern Africa.

GENDER AND THE SOUTH AFRICAN MEDIA (D Roux)

This elective introduces students to some of the key elements of Media Studies by examining aspects of the South African media's portrayal of femininity and masculinity since the 1950s up to the present day. We will discuss some of the contradictory ideologies of femininity and masculinity espoused by the South African media while investigating concepts such as semiology, ideology,

discourse, hegemony, culture jamming, feminism and postfeminism. We will also look at the complex ways in which gender categories intersect with race in the South African media.

LANGUAGE AND IDENTITY (Dr N Bangeni)

After a brief introduction to Linguistics in level 1, this course aims to further the understanding and knowledge of language as more than a set of signs and symbols for communication. Some of the concerns that this course seeks to deal with include the manifestation of racial and cultural beliefs and values in language, cultural dimensions of space, time and gender as reflected in language, as well as language attitudes. South Africa, with its myriad of languages and cultures, offers a rich and contemporary sphere in which to explore these matters.

ISLAND UTOPIAS (Dr Goodman)

This elective builds on the issues raised by Robinson Crusoe and Gulliver's Travels in the eighteenth-century course, exploring different styles of writing, while engaging with some of the same themes: post-colonialism, island experiences, power in both the personal and the public realm, and gender issues. The texts for this course are J.M. Coetzee's *Foe*, William Shakespeare's *The Tempest* and William Golding's *Lord of the Flies*.

Books:

Coetzee, J.M. *Foe*. Penguin.

Golding, W. *Lord of the Flies*. Faber.

Shakespeare, W. *The Tempest*. Penguin.

QUEER STUDIES: AN INTRODUCTION (Mr S. Viljoen)

Queer studies has become a terrain within literary /media studies that interrogates and theorises the representations of gay and alternative sexualities in literature and popular culture. In this course we will examine pre- and post-Stonewall representations of male and female homosexuality in literature, starting with Mann's *Death in Venice* and depictions of lesbian desire in pre-World War 2 poetry. We then look at more recent gay poetry as well as the post-modern biography of Oscar Wilde by Nic Bartlett and the stories of the South African Shaun de Waal in his collection *These Things Happen*. We will also view the documentary film *Celluloid Closet* to discuss the way homosexuality has been depicted in film over the decades.

THE POLITICAL NOVELS OF JOSEPH CONRAD: UNDER WESTERN EYES AND THE SECRET AGENT (Ms E Rosochacki)

That the novels of Joseph Conrad (1857-1924) continue to intrigue and challenge readers to the present day, is evident in the ongoing interest and vigorous scholarship produced by these works. Conrad left his home country Poland at the age of seventeen to become a seaman and explorer, settling later in England as expatriate novelist. His complex identity, shaped by various cultures and his wide range of lived experience, provide him with a perspective of the world, which in many ways anticipates and inaugurates our present era and the shifting philosophical ground which characterizes it.

The main text for this course will be the novel *Under Western Eyes*, which is set in the politically volatile climate of Europe around 1900. The events take place in Russia and Switzerland on the eve of the great social revolution of 1917. This will be followed by reading of *The Secret Agent*, which

presents a story of political intrigue and subversion set in London. These are tales of espionage, conspiracy, betrayal, loyalty and idealism in which the chief characters struggle to exercise a degree of moral agency and maintain the possibility human feeling and love. We will examine issues of identity, freedom and ethical responsibility as they are raised by these texts and discussed in a range of critical theoretical essays.

LANDSCAPE, LANGUAGE AND HISTORY IN THE NOVELS OF MICHAEL ONDAATJE

(Ms E Rosochacki)

Two recent novels by the Canadian writer Michael Ondaatje *The English Patient* and *Anil's Ghost* take on the particular challenge of writing about human suffering and displacement experienced during war and violent political upheaval. They do so by employing innovative textual strategies that draw from the domains of travel writing, war reporting, archaeology, forensics and geology. The experience of trauma, displacement and fractured identity is given in language related frequently to landscape, weather and physical formations of the earth. We will examine how these two novels, the first written highly poeticised language, the second in the style of accurate reportage, answer to the challenge of writing traumatic histories, both personal and collective, and the numerous ethical issues entailed in this.

'MAD, BAD AND DANGEROUS TO KNOW' - THE ANTI-HERO IN LITERATURE AND FILM

(G Evans)

In this elective we shall examine the concept of 'anti-hero,' tracing its rise to popularity from renaissance reinterpretations of notions of classical Greek heroism through its most vigorous depiction under the influence of romanticism (the focus of the literary component) to the modern-day versions of the subversive protagonist (the focus of the film component). The rise to prominence of the anti-hero marks a dramatic shift in Western thought on both a personal and political level. In considering the implications of this change, we shall examine two versions of anti-hero, i.e. the satanic rebel-figure, or political maverick, who willfully defies his society's conventions in pursuit of personal truth; and the amiable buffoon who falls victim to his own idealism. Our study will also explore the link between the figure of the anti-hero and the larger discourse of resistance broadly termed 'counter-culture'.

The prescribed texts for the literary component include Oscar Wilde's *The Picture of Dorian Gray*, James Hogg's *The Private Memoirs and Confessions of a Justified Sinner*, and Franz Kafka's *Metamorphosis*. Film texts will include Don Siegel's 'Dirty Harry' (1971); Robert Zemeckis's 'Forrest Gump' (1994); and David Fincher's 'Fight Club' (1999). In addition, a course reader of several shorter pieces will be provided.

CREATIVE WRITING WORKSHOP (Dr A Jamal)

The creative writing course aims to provide you with the opportunity to write in a particular genre of your choice or across a range of genre; to explore your interest in writing by looking at the work of other writers on writing; to introduce a few theoretical positions on the process of writing; to encourage you to share your writing and critical assessments with other writers; to develop a few elementary editing skills; and to begin exploring publication possibilities and issues around publication.

JAPANESE INFLUENCES AND WESTERN TRADITIONS IN THE NOVELS OF KAZUO ISHIGURO (Mathilda Slabbert)

The bi-cultural influences in the work of contemporary writers or New-Internationalists who write in English but were born in non-European countries have attracted much attention in literary studies. This elective will examine Kazuo Ishiguro's unadorned, subtle and delicate style in dealing with isolation, disillusionment and self-discovery in his novels: *A Pale View of Hills* (1982), *An Artist of the Floating World* (1986) and *The Remains of the Day* (1989). The first two novels have a distinct Japanese (Ishiguro's country of origin) flavour, but *The Remains of the Day* is more Western in diction and descriptions. We will take a look at Japanese customs, culture and writing techniques as illustrated in the works of Natsume Soseki, Junichiro Tanizaki, Yasunari Kawabata (winner of the 1968 Nobel Prize for Literature) and Kenzaburo Oë (winner of the 1994 Nobel Prize for Literature), as well as Japanese films. In considering the nature of the identified techniques, we shall explore the combination of Japanese and Western (particularly English) traditions as embodied in Ishiguro's realistic style. The implications of changes in the Merchant-Ivory film *The Remains of the Day* will be examined as well as the depiction of cultural differences and isolation in the film *Lost in Translation* (which has a contemporary Japanese setting).

ENGLISH 318 (is a first semester course)

FIRST SEMESTER (February – June) LECTURES

POSTCOLONIAL LITERATURE AND THEORY

The course begins with lectures in which the historical development of postcolonial theory and a number of key concepts will be discussed.

Heart of Darkness (Dr R Goodman)

This lecture series will examine Joseph Conrad's 'Heart of Darkness', a novella that has caused much controversy and critical discussion in the history of post-colonial responses to the literary canon. 'Heart of Darkness' has provided post-colonial theory with resonant images and powerful metaphors which have come to represent a particular Western discourse about Africa. But both the meaning and intention of this novella have been much contested. There is a mystery at the heart of the text which repeats in the critical disagreements this book has caused. Is it possible to see into a heart of darkness? We will explore the different critical responses to the novella, and examine why such a small book has caused such a furore in our post-colonial world.

Under My Skin and God of Small Things (Dr A Jamal)

Under my skin

Set in Canada in the early twentieth century, *In the Skin of a Lion* tracks the lives of migrant workers and the growth of a city – Toronto. More significantly, Ondaatje's novel reflects the emergence of a fresh literary mode in the context of English postcolonial literature. A sensuous and refined mix of

poetry and prose, Ondaatje's novel marks a critical shift from realist narrative fiction, the better to reconcile the historiographical and the imaginary in a radically innovative way.

God of Small Things

This striking award winning novel by a young radical Indian socialist takes us to an India that is very far from Bollywood. Focused on the inequities of the caste system, the marginalisation of women, and the gross economic disparities that continue to haunt India, the *God of Small Things* attempts to foreground a democratic India that still awaits its birth. Written with a strikingly poetic yet gritty flare, Roy's novel opens up the question of India in a way that at no point diminishes the power of the written word. A polemicist and a poet, Roy tracks the fine line between commitment to the local and the placement of the particularity of the Indian question within a global postcolonial imaginary.

AFRICAN LITERATURE

Sembabene Ousmane's *Xala*. The novel and film (S Viljoen)

Sembene Ousmane, the Senegalese writer and film maker, uses his short novel *Xala* (1974 and translated from the French into English by Clive Wake for the 1976 Heinemann series) to continue his scathing critique of the rise of the new elite in post-independent Africa. These lectures will look at the way the narrative is employed to posit this critique as well as at the limitations of the novel form as an educational weapon in the struggle against neo-colonialism, leading Ousmane to experiment with film as a more pervasive and accessible medium. The lectures will make reference to Ousmane's earlier novel, *Gods Bits of Wood* (published in 1957 as *Les Bouts de Bois de Dieu*) and will also draw on the fiction and critical writings of the Kenyan Ngugi wa Thiong'o.

SHAKESPEARE/ELIZABETHAN POETRY

Shakespeare

[Information to be supplied]

Texts: *Hamlet*, *The Tempest*, *Henry V*

Elizabethan Poetry (D Roux)

Shakespeare Sonnets

In this lecture series, we will look at a selection of Shakespeare's Sonnets, and discuss how they reflect and transform Renaissance notions of love and passion. We will also look at the complex idea of poetic subjectivity advanced by the sonnet sequence. Set text: William Shakespeare, *Sonnets*, Penguin.

FIRST SEMESTER (February – June) ELECTIVES

First semester electives

English III students are reminded that a number of optional courses (generally referred to as 'electives') are taught in each semester. To give students time to think about their choices, a list of electives with brief course outlines is given below. Students need to register for these courses at the beginning of the semester. There is a limit (usually of 12 people) on the numbers of students per course, so register early to avoid disappointment. The regular times at which each elective is to be

offered will appear on a list to be posted on the notice board at the beginning of the semester. **Note that third-year electives are held in a double period (two 50 minute periods).**

N.B. Students should refer to the Departmental brochure for English 318 for the range of electives offered by the department. This year these include electives on American literature, two of which are offered by a visiting American Fulbright scholar, Professor Dan Lehman. Students should also refer to the special elective offered in English 278 for international students, ' "An Awful, Triumphant Separateness"? Apartheid and the Literary Imagination' (described above).

MATTERS OF FACT: ON THE BORDERS OF FICTION/NONFICTION (Prof D Lehman)

What do we mean when we describe a narrative text as true? What social and artistic implications arise when we attempt to portray the lives, the joys, and the troubles of real characters within a written text? What limitations and responsibilities arise when nonfiction narratives make use of literary devices—omniscient narrative, extended dialogue, scene construction, and the like—that we take for granted within fictional narratives? What power do actual names and events lend to the nonfiction narrative? What struggles ensue between literary subjects who are fixed inside a literary text when those same subjects exist in the real world outside the text? Within the context of nonfiction theory, seminar participants will read contemporary representations of war, power, and adventure and will explore the theoretical and practical boundary lines that connect or divide fiction and nonfiction.

"Matters of Fact" is a seminar that places a premium on careful reading and lively conversation. Together, we will work to build a reading community where every idea can be examined and challenged in a mutually supportive intellectual environment. We will consider such issues as: what, if anything, marks the boundary between fictional and nonfictional narratives, what aspects of style make journalism "literary", and what responsibilities do journalists and other writers shoulder when they decide to write literary narratives with true-life characters as their core. We will look particularly at the philosophical and social issues that underlie descriptions of fictional and nonfictional narratives and will explore literary texts for the examples and counter-examples that help to illustrate and complicate various theories of nonfiction.

Tim O'Brien. *If I Die in a Combat Zone* and *The Things They Carried*

John Krakauer. *Into Thin Air*

Susan Orlean. 'The Orchid Thief' (supplied)

Other course handouts as required.

OUTSIDE LOOKING IN: TWO AMERICAN NOVELS OF IDENTITY AND SELF-DISCOVERY (Prof D Lehman)

Concerning the political and social maturation of a young African-American man in the Southern United States and Harlem, Ralph Ellison's *Invisible Man* has become a classic novel of post-World War II American fiction. Ellison's hero negotiates a tortuous path toward social responsibility as he considers whether it is possible to live a life of integrity within a society dedicated to the suppression of outsider culture. Some fifty years later, Janet Fitch startled the literary world with a powerful first novel, *White Oleander*, about a homeless teenaged girl who bounces among foster homes in

contemporary Los Angeles. Like Ellison's hero, Fitch's protagonist is forced to find her way amid an indifferent, and often hostile, dominant culture. This seminar will explore the stylistic and thematic commonalities in this unlikely pairing of novels—particularly what they have to say about marginalization and empowerment in the United States. The seminar also will supplement with supplied texts as needed.

"Outside Looking In" is a seminar that places a premium on careful reading and lively conversation. Together, we will work to build a reading community where every idea can be examined and challenged in a mutually supportive intellectual environment. We will look for commonalities and differences between the Ellison and Fitch texts and consider what each reveals about American culture as well as the relationship between the empowered and disempowered throughout the world.

Ralph Ellison. *Invisible Man*

Janet Finch. *White Oleander*

AMERICAN BORDERLANDS (Daniel Roux)

Gloria Anzaldúa writes: "Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy." In this course, we will look at a range of texts written by Americans who live on geopolitical and cultural borders, and examine the ways in which border identities are contested and engendered in contemporary American literature.

Gloria Anzaldúa. *Borderlands/La Frontera*.

Maxine Hong Kingston. *The Woman Warrior*

Toni Morrison. *Beloved*

Film: John Sayles. *Lone Star*

GENDER SHIFTS IN SCIENCE FICTION (Dr R Goodman)

This course deals with three science fiction texts by women who grapple with gender issues, using the provisional quality of science fiction to suggest fictional alternatives to present gender role models. Ursula Le Guin's *The Dispossessed*, deconstructs the familiar relationships between men and women against the background of an intensely challenging political debate concerning utopia. Marge Piercy's *Woman on the Edge of Time* explores our society's attitude to marginal figures through the person of a woman who is unjustly held in a hellish mental hospital - but who 'escapes' increasingly into an alternative world which offers some kind of hope for humankind's future. The *Female Man* by Joanna Russ is a radical view of women's place in the world which draws the battle-lines between genders very clearly. This text will be discussed in conjunction with the video of *Tank Girl*.

CREATIVE WRITING WORKSHOP (Poetry) (Ms H Tsehlan)

The course aims to provide you with the opportunity to write Poetry of your choice across a range of genres; to explore your interest in writing. You will critically examine the work of other writers, link the process of writing to critical reading and other transferable writing skills. It encourages you to share your writing and critical assessments of writings and readings with other writers and to develop necessary editing skills. It presents exciting opportunities to experiment and develop your

own creativity. The course also makes use of various published writers. Students are encouraged to participate in public readings and performances of their work as well as in the active pursuit of publication.

MODERNISM, MADNESS, MYTH AND MAGIC IN SOUTHERN AFRICAN FICTION (Ms M Samuelson)

In this seminar elective we will be reading four novels from Zimbabwe, Botswana/South Africa and Mozambique. Our focus will fall on formal experimentation – such as modernist fictional devices, magical realism, the writing of a mythic oral tradition - and thematic boldness – the flouting of literary, political and social orthodoxy. We will draw on literary, postcolonial and psychoanalytic theories as we grapple also with discourses of madness and melancholia and the 'nervous conditions' of women and (post) colonial subjects.

The elective will include an online exchange with students following the same course outline at Emory University in Atlanta. A quarter of our sessions will be held in a virtual classroom as we engage in this cross-Atlantic exchange.

Bessie Head. *A Question of Power*

Dambudzo Marechera. *The House of Hunger*

Tsitsi Dangarembga. *Nervous Conditions*

Mia Couto. *Under the Frangipani*

FROST, STEVENS/WILLIAMS' VISIONS OF THE REAL (Dr Dawid de Villiers)

In the period between the two world wars—a period marked by a significant shift in the way the Western world viewed itself and its destiny, as well as its relation to tradition—a number of remarkable and influential poets emerged in America. This course aims to provide an introduction to the work of three highly original poets, namely Robert Frost, Wallace Stevens, and Williams Carlos Williams, and examine their relation to the American canon in general. More specifically, our discussion and analysis of their poems will take account of the ways in which they rethink, explore and express the relationship between individual creative imagination and (socio-historical) reality, thereby attempting to work out some sense of man's place in a universe that to many had begun to seem devoid of all reason and purpose.

The reading material for this course will be provided.

ENGLISH 348 (is a second semester course)

SECOND SEMESTER (February – June) ELECTIVES

Please note that in the second semester there are separate lecture courses for the HUMANITIES AND OTHER PROGRAMMES and the LANGUAGE AND CULTURE PROGRAMME.

HUMANITIES AND OTHER PROGRAMMES

SOUTH AFRICAN LITERATURES

Finding A Voice: Autobiographical Fictions (R Gaylard)

The fictional work of two recent black South African woman writers is rooted in their own life stories, and constitutes an attempt to find a voice and define an identity that can resist the pressures of tradition or class or colour or gender in a racially divided society. Gcina Mhlope is a dramatist, poet and storyteller whose play, *Have Seen Zandile* (1988) explores the inner world of a young girl as she grows to maturity, and attempts to negotiate familial and cultural tensions and expectations. Like her short story 'The Toilet', the play deals with the difficulty of finding a space from which to speak and write. Zoe Wicomb's collection of short stories, *You Can't Get Lost in Cape Town* (1987) can be read as a sustained interrogation of the attempts of the fictional protagonist, Frieda Shenton, to define her identity and find a place that she can call home (when Wicomb wrote the stories she was living in exile in the United Kingdom). The stories together constitute a kind of fragmentary Bildungsroman, and foreground questions of gender, colour and class.

Prison Writing (D Roux)

This lecture series focuses on Breyten Breytenbach's *The True Confessions of an Albino Terrorist*. We will look at how Breytenbach deliberately undermines the stability and trustworthiness of the autobiographical voice. We will also compare and contrast his attempt to describe the traumatic experience of imprisonment to some other South African portrayals of life in prison.

Set text: Breyten Breytenbach, *The True Confessions of an Albino Terrorist* (Daedalus Books).

Fictional Autobiographies: JM Coetzee's *Boyhood* and *Youth* (Prof D Klopper)

In this component of the course, we will examine J.M. Coetzee's two memoirs, *Boyhood* and *Youth*, both of which are characterised by an ironic perspective on the aspirations and failures of the respective protagonists. Set in Worcester, Western Cape, *Boyhood* describes the protagonist's life from childhood to early adolescence, anatomising his complex relationships with family, school and society, and analysing his struggles with identity and meaning. *Youth* picks up the account with the protagonist's student years in Cape Town and his subsequent years in London and Berkshire, working as a computer programmer, wrestling with sexual and social attachments, and endeavouring to establish himself as a writer. Written in a third-person, present-tense voice, and employing the device of free indirect speech in such a way as to convey the immediacy of consciousness, the memoirs are located ambiguously between fiction and autobiography. This generic ambiguity is paralleled by other ambiguities in the texts, between intimacy and distance, idealism and disenchantment, innocence and corruption, self-absorption and self-deflation, humour and melancholia. The focus of class discussions will be on the relationship between fiction and the life, paying attention to such issues as the reflexive subject, self-representation and narrative technique, language and referentiality, and the subject in process and in context.

Prescribed texts:

J.M. Coetzee. *Boyhood*, Vintage, 1997.

J.M. Coetzee. *Youth*, Seeker and Warburg, 2002.

Sello Duiker's *Thirteen Cents* and Pinnock's *Skyline* (S Viljoen)

The lecture series on South African literature ends with two very recent novels, Sello Duiker's *Thirteen Cents* (2002) and Pinnock's *Skyline* (2000), both set in contemporary Cape Town and focusing on the rites of passage of a teenage boy and girl respectively. The lectures will examine the social preoccupations and linked literary preferences as well as the larger national and global social context and ask to what extent they represent new post-Apartheid departures from the older body of South African fiction or to what extent they replicate local or regional or international interests and literary styles.

ORALITY AND TRANSITION (Dr C. Warnes)

This course will focus on the tension between spoken and written modes of communication that might be said to underlie, at some level, all study in the humanities. We will begin by taking a long historical view, considering examples of literature from ancient Greece, Rome, and the medieval period that clearly show the marks of orality on their composition. We will then briefly consider the role played by enlightenment rationalism in valorising the written word as the most important repository of knowledge. The remainder of the course will be concerned with contemporary African studies, where we will consider in detail the place of oral literary and historical modes of narration in the context of a South Africa in transition.

SOUTH AFRICAN POETRY

We will focus on representative figures and significant moments or periods in the development of South African poetry in English. The founding moment is the arrival of Thomas Pringle in the Eastern Cape with a party of settlers in 1820. What does this aspirant poet make of the challenge presented by the South African setting and the colonial enterprise? How does his poetry anticipate tensions and themes which characterise the poetry of South African English-speakers? We then move to the 1920s with the emergence of two powerful and distinctive voices in Campbell and Plomer, before turning to the work of the post-World War 2 poets, and in particular to the poetry of Guy Butler. We then examine the work of black poets writing in English in the first major (post-1970) phase, considering the continuing influence of the oral tradition. Finally, we glance at some recent developments in South African English poetry in terms of shifts in focus, style, and diction. Among the issues to be discussed are questions of identity, home and exile, language and the land, and politics and poetry. Students should arrive at some sense of the traditions, conventions and pressures which have informed and shaped the work of South African poets writing in English. The setwork for the course is M. Chapman's *The Paperbook Of South African English Poetry*. The work of the following poets will be explored in some detail, and students should familiarise themselves with poems by these poets in the anthology and handout: Thomas Pringle; Roy Campbell; William Plomer; Guy Butler; Oswald Mtshali; M.W. Serote; Chris van Wyk; Jeremy Cronin; Ingrid de Kok; Tatamkhulu Afrika; Stephen Watson; Seithlamo Motsapi; Lesego Rampholokeng and Malika Ndlovu.

LANGUAGE AND CULTURE PROGRAMME

MEDIEVAL, 16TH CENTURY AND 17TH CENTURY POETRY

Chaucer's *Canterbury Tales* (D Roux)

This lecture series will refer to Chaucer's *Canterbury Tales* in order to show how Chaucer develops a notion of subjectivity against the backdrop of a medieval religious and social order that is still inimical to the idea of individuals with agency and interiority.

Prescribed text: The Norton Critical edition of Chaucer's *Canterbury Tales*.

Donne and Herbert (Dr Goodman)

This module explores the poetry of Donne and Herbert in terms of the 'metaphysical' mode of thinking and feeling in 17th century poetry. At the heart of the course lies the issue of religious radicalism, using the term 'radical' in its sense of getting to the root of things, rather than the narrow political meaning of the word. The poetry of Donne and Herbert is seen to be a courageous attempt to grapple with the existential issues of existence, without the assistance of spiritual safety nets. Parallels are drawn with psychological ways of dealing with these issues and examples of poems from other religious traditions are used to place Christian poetry within a broader context of religious poetry.

The Miltonic Mode (D Roux)

William Blake famously commented that Milton belonged to "the devil's party without knowing it". Other critics have seen Milton's *Paradise Lost* as an orthodox Puritan epic. In this course we will explore some of the difficulties and ambiguities that attend on Milton's masterpiece. We will focus closely on Books 4 and 9, although the whole of *Paradise Lost* is prescribed.

MODERNISM

The Journey Within: Modernism (Prof Klopper)

This component of the course looks at the relationship between subject, world and art as the nexus of modernist concerns. The first part of the component focuses on poetry. It traces the transition from late-romanticism to modernism in the poetry of Yeats, and draws attention to the high-modernist principles informing the poetry of Eliot. The second part of the component focuses on fiction. A characteristic modernist tendency in the novel is to chart the journey within. Of this tendency Joseph Conrad's *Heart of Darkness* has become the paradigmatic example, with its journey into the interior of Africa acting as a voyage of discovery of the self. Two of the most characteristic modernist novels, James Joyce's *A Portrait of the Artist as a Young Man* and Virginia Woolf's *To the Lighthouse*, represent influential attempts to adapt literary form to this new subjectivity of experience.

POSTMODERNISM

The Postmodern Novel (Dr R Goodman)

This module will begin with a brief theoretical introduction to postmodernism. The issues raised will be relevant to the texts set, and include a discussion of various postmodern strategies, such as the

deconstruction of traditional artistic and textual norms, and the unmasking of ideologies and master narratives. The postmodern texts discussed are *The Crying of Lot 49* (Thomas Pynchon), *Fugitive Pieces* (Anne Michaels) and *Sexing the Cherry* (Jeanette Winterson). The Crying of Lot 49 is humorous and displays the postmodern tendency to play with the conventions of representation and disrupt expectations of a linear narrative. *Fugitive Pieces* is a postmodern exploration of issues such as history, language and memory, centred on the Nazi Holocaust. It lacks the overt playfulness of the first text, and is typical of postmodern texts in that it contradicts realist views of the world by suggesting that language is not innocent, but rather bound up in specific social, historical and political frameworks. The third text set for this course is *Sexing the Cherry*. It is a loosely constructed series of narratives which play with issues of time, space and travel. It has a surrealist flavour and is an exploration of the way in which both historiography and stories form frameworks for human relationships. Postmodernism encourages readers to distance themselves from texts, and offers an alternative to modernism by stressing the notion that the world we live in is based on a series of (often unconscious) constructs.

SECOND SEMESTER (February – June) ELECTIVES

The first THREE elective seminars are intended chiefly for international students

MAGICAL REALISM AND THE POSTCOLONIAL NOVEL (Dr C Warnes)

Magical realism is a term that has become fashionable in recent years, yet there is little clarity over what it actually means. This course will take as its starting point the critical confusion that surrounds the term, and will explore some of the historical and methodological issues that arise in trying to define it. We will then apply the insights generated in this discussion to three quite different magical realist novels, as well as some short stories from around the world. The central questions to be considered will concern the relationship between 'reality' and 'fantasy' in each text. While remaining focussed on the particular contexts from which each text emerges, we will examine the implications of this relationship for discourses of history, identity and culture in the postcolonial world in general.

Prescribed texts:

Salman Rushdie. *The Satanic Verses*
Toni Morrison. *Beloved*
Etienne van Heerden. *Ancestral Voices*

IN SEARCH OF TIME PAST: TWENTIETH-CENTURY AFRICAN TRAVEL WRITING (Dirk Kloppe)

Nineteenth-century travel writing about Africa was concerned not only with the description of territories previously unknown to European experience, but also with the discursive mastery of the imaginative space of the other. Despite a century of colonial occupation of Africa, the process of attempted mastery persists in twentieth-century travel writing. It is as if political and commercial control of African territories did not involve a corresponding imaginative mastery. Africa continues to fascinate by virtue of its inscrutability, its resistance to discursive and imaginative assimilation, its

persistent otherness. In this elective we will study a selection of twentieth-century African travel writings, examining such issues as the position of the traveller in relation to what is described, travel and the making of identity, the construction of the other in a dialectic of negation, and border crossings as a form of translation and transgression.

Prescribed texts:

Graham Greene. *Journey Without Maps*, Vintage 2002
Laurens van der Post. *Venture to the Interior*, Vintage 2002
Shiva Naipaul. *North of South: An African Journey*, Penguin Classics 1997
Paul Theroux. *Dark Star Safari: Overland from Cairo to Cape Town*. Penguin, 2003

POST-APARTHEID NARRATIVES (Dr C Warnes)

This course explores the nature of South African society and culture eleven years after our first democratic elections. We will read poetry, short stories and four novels from the last decade. We will also examine material from a range of different sources, all of which are relevant to understanding contemporary South Africa. Topics to be covered include: models of transition (Rainbow Romanticism versus the Elite Transition); whiteness; sport and nation-building; political rhetoric, television and advertising; the media. Students will be assessed on the basis of a project on a topic of their own choosing. Past students have examined, amongst other topics, photography, film, affirmative action in the workplace, and South African soap opera as well as recently published literature.

Prescribed texts:

Ivan Vladislavic. *The Restless Supermarket*.
Damon Galgut. *The Good Doctor*.
Anne Landsman. *The Devil's Chimney*.
Zakes Mda. *Heart of Redness*.

DEATH AND DESIRE IN TWO PLAYS BY CHRISTOPHER MARLOWE (D. Roux)

Christopher Marlowe is one of the Renaissance era's most intriguing and notorious playwrights. He wrote six celebrated plays and a considerable body of poetry before being stabbed to death in a bar-room brawl at the age of 29. During his lifetime, he was accused of being an atheist and a homosexual, and his extravagant, morally ambiguous plays continue to evoke fierce controversy even today. This exciting dramatist offers us an introduction to the Renaissance as an era that allowed radical questions about identity and morality. In this course, we will look at two of Marlowe's best-known plays, *Dr Faustus* and *Edward II*, in order to see how Marlowe challenges Elizabethan religious beliefs and orthodoxies concerning gender and power relations. In addition, this course endeavours to introduce students to the Renaissance as a period of revolutionary change, violence, spectacle and magic.

The Complete Plays of Christopher Marlowe (Penguin Classic).

MODERNISM AND THE SHORT STORY (R Gaylard)

The short story has been described as 'the paradigmatic form of the early twentieth century, best able to explore its fragmented and fragmentary sensibility.' This course explores the work of two very different writers, the American Ernest Hemingway, and the New Zealand-born Katharine

Mansfield, whose innovative use of the short story form has been a major influence on subsequent writers. Hemingway was one of the post- World War I generation of writers for whom contemporary history presented (in T.S. Eliot's words) 'an immense panorama of futility and anarchy'. How is this reflected in Hemingway's first short story collection, *In Our Time* (1925)? To what extent does this work reflect a typically modernist aesthetic of fragmentation and discontinuity? What are the distinctive features of the Hemingway style?

In the second part of the course we examine a selection of Katharine Mansfield's stories, and explore her indebtedness to symbolism and modernism, and well as the presence of recurring themes or preoccupations in the stories. Students will also be able to explore the extent to which issues of gender and identity are present in the text or subtext of the stories of both writers. Student input and participation are, of course, a requirement of the course.

W. Hemingway. *In Our Time*

Katherine Mansfield. *Selected Stories*

THE FICTIONAL SHAPES OF CITYSCAPES: LUANDA AND JOZI IN THE 1950s/1960s AND 1990s/2000s (Meg Samuelson)

In this elective we will read fictional representations of Luanda and Johannesburg in two historical periods of flux and change. Our attention will fall on the fictional forms that emerge from this geographical and temporal comparison. For fiction of the 1950s/1960s, we will focus on short stories by Luandino Vieira and writers associated with *Drum* magazine, such as Can Themba. We will consider the role played by the short story form in the production of an urban literature and urban subjects. For fiction of the 1990s/2000s, we will focus on formal experimentation in three novels, particularly the use of postmodernist and magical realist devices. Across both eras, we will explore mutual interrogations of 'modernity' and 'tradition' by attending to cross-fertilisations between literary and oral forms.

Vieira (Angola). *Stories from Luanda* (1964; trans. from Portuguese, 1980)

Can Themba etc. Stories from *The World of Can Themba and The Drum Decade* (1950s)

Pepetela (Angola). *The Return of the Water Spirit* (1995, trans. from Portuguese, 2002)

Ivan Vladislavic (South Africa). *The Restless Supermarket* (2001)

Phaswane Mpe (South Africa). *Welcome to Our Hillbrow* (2001)

WOMEN AND MODERNISM (Lucy Graham)

This course focuses on the part played by women in forging the narrative strategies of the avant-garde. We will examine topics such as women and psychoanalysis, women in the Bloomsbury group, women writers and artists who contributed to modernism, and male modernists who take on a female voice. Students will also view Greta Schiller's award-winning documentary, "Paris Was A Woman" (1995), which explores the extraordinary and brilliant women – many of whom were lesbian or bisexual – who experienced the Left Bank's thriving cultural scene in Paris between the two world wars. Novels, biographies and films will be discussed. Texts: Extracts from:

Claire Kahane. *Passions of the Voice: Hysteria, Narrative, and the Figure of the Speaking Woman, 1850-1915*. Johns Hopkins 1995.

Breuer and Freud. *Studies on Hysteria* 1895.

Freud. "Fragment of an Analysis of a Case of Hysteria" ("Dora") 1905.

Selected poems of Gertrude Stein.

Djuna Barnes, *Nightwood*, New Directions/ W.W. Norton & Company Ltd.

Virginia Woolf, *Mrs Dalloway*. Penguin.

Katherine Mansfield, *The Garden Party*. Penguin.

James Joyce, the final episode of *Ulysses*.

Biographies – students should read at least one of the following:

Hermione Lee, *Biography of Virginia Woolf*. Vintage 1997 [ISBN: 0-09-973251-3].

Claire Tomalin, *Katherine Mansfield: A Secret Life*. Penguin 2004 [ISBN 0-14-011715-6-2004].

Brenda Maddox, *Nora: The Real Life of Molly Bloom*. Houghton-Mifflin 1988 [ISBN 0-618-05700-5].

Films:

The Hours (2002).

Paris was a woman (1995).

ESSAY

Students should familiarise themselves with the Department's Guide to Essay Writing (we follow the MLA referencing system). Online help on essay writing skills is also available via the Department's website. Tutors may of course also be approached for assistance and advice.

WRITING

Department of Geography and Environmental Studies

FIRST SEMESTER (February – June)

INTRODUCTION TO GEOGRAPHICAL INFORMATION SYSTEMS 324 (2Lectures; 2Practicals)

Definition and the technical overview of GIS; principles of spatial data structures; South African co-ordinate systems and projection systems; input, capturing, manipulation, analysis and presentation of geodata; integration and exchange of South African national data sets (e.g. census data, topographic data, research) ; practical GIS application : South African case studies (e.g. decision support for socio-economic and physical environment problems).

(No examination, class mar serves as final mark)

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

Department of History

FIRST SEMESTER (February – June)

INTRODUCTION TO THE MAIN GLOBAL PATTERNS AND DEVELOPMENTS IN HISTORY 114 (3Lectures; 1Tutorial)

Nomadic societies; agriculture revolution and the emergence of established societies; the development of complex societies; the emergence of modernity and the industrial revolution; historical construction of the modern globalising world.

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

KEY PROCESSES IN THE MAKING OF WESTERN HISTORY 214 (3Lectures; 1Tutorial)

State formation, the Renaissance and revolutions; origins of the modern state; the Renaissance as cultural phenomenon; origins, dynamics and impact of historical revolutions; wealth and poverty in Western history; changing views and attitudes; perspectives on systems such as socialism, capitalism and communism; dimensions of the culture of wealth and poverty.

Credits: 16 SA credits / 8 ECTS credits / 3 US credits

WARS, DECOLONISATION AND GLOBALISATION 318 (4Lectures; 2Tutorials)

International relations and cultural change; the social and cultural dimensions of the First World War; the outbreak, course and aftermath of the Second World War; social and cultural trends: the sixties; ecological problems in historical perspective; the Cold War; globalization in historical and cultural perspective; colonial liberation and nation building in the 20th century; the end of the formal empire; independence movements in Africa and India; new states; cultural dimensions of independence: the search for a “pure” African culture in a globalising world; Africa in a globalising world.

Credits: 24 SA credits / 12 ECTS credits / 4 US credits

META DIMENSIONS OF HISTORICAL UNDERSTANDING 324 (2Lectures)

Manifestations of historical consciousness; different types of historical writing; schools of historiography in South Africa; the nature of historical research.

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

SECOND SEMESTER (July - November)

SURVEY OF SOUTH AFRICAN HISTORY 144 (3Lectures; 1Tutorial)

Debates on the settlement of population groups in South Africa; clashes in the interior: historical significance of 19th century migrations; the mineral revolution and its impact on modern South Africa; Afrikaner nationalism as a historical factor; segregation and apartheid; black nationalism and politics in the 20th century; South Africa and the outside world.

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

AFRICA AND SOUTH AFRICA: COLONIALISATION AND THE REARRANGEMENT OF SOCIETIES 244 (3Lectures; 1Tutorial)

Africa and the West in the 19th century: colonial policies in Africa; the political, cultural and economic impact of the colonisation of Africa in the 19th century. South Africa in the 18th and 19th centuries: the political and cultural dynamics of 18th- and 19th- century Cape societies; the establishment of new black empires and white republics in the interior in the 19th century; the mineral revolution: the making of a new political and cultural social order.

Credits: 16 SA credits / 8 ECTS credits / 3 US credits

SOUTH AFRICA IN THE 20TH CENTURY 348 (4Lectures; 2Tutorials)

Perspectives on the Anglo-Boer War; wealth and poverty as persistent factors in 20th century South Africa; cultural and political dimensions of the rise and disintegration of Afrikaner nationalism; perspectives on apartheid; the growth and dynamics of black political organisations and the change in power relations in 1994; women and change in South African society; American cultural influences on black and white South Africa in historical perspective.

Credits: 24 SA credits / 12 ECTS credits / 4 US credits

Department of Information Science

FIRST SEMESTER (February - June)

THE KNOWLEDGE ECONOMY AND SOCIETY 114 (3Lectures)

An overview of the rise and character of the phenomenon of the knowledge economy and society; introduction to distinctive concepts like the global information system, knowledge work and intellectual capital; introduction to selected socio-theoretic interpretations of this phenomenon, in particular the work of Manuel Castells. Overview of the impact of technological factors on the origin and character of this phenomenon; overview of the policy developments of the European Union and NEPAD regarding the knowledge- economy and -society.

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

SECOND SEMESTER (July - November)

BASIC CONCEPTS AND PROBLEMS IN SOCIO-INFORMATICS 144 (3Lectures; 1Practical)

Introduction to information-organisation and –unlocking. Information and development in Africa. Study of the most prominent policy decisions in different areas of the world. Overview of the information- and communication industry. Introduction to the study of the human-computer-interaction.

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

DECISION-MAKING AND VALUES IN THE KNOWLEDGE ECONOMY AND SOCIETY 144 (3 Lectures)

Study of the most important contemporary mega trends related to the knowledge economy and society, and the impact of these trends on the problem and practice of decision-making; introduction to the value questions following from the emergence of the knowledge economy and society, in particular the value system of globalisation; introduction to the *European Values Survey* and the *World Values Survey*

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

Department of Modern Foreign Languages

FULL YEAR (February - November)

Course: *German*

Notes

1. **German 178** is offered for beginners; **no prior knowledge of German is required**. The module is designed to provide *basic intercultural communication skills*. It enables students to understand, speak, read and - to a lesser degree - write contemporary German in everyday situations which includes a basic knowledge of present day situation in the German speaking countries.
German 188 makes special provision for **students who passed German in grade 12** or who are in possession of an equivalent qualification. Students proceed from German 188 to German 278. This route is known as "German Higher".
2. Students who passed German First Language in grade 12 with a B-symbol or, can be directly admitted to **German 288** - provided that they pass a special admission examination during the first two weeks after the start of classes in February. To comply with the credit requirements for a BA, such students must take another language or General Linguistics on first year level.
3. The second and third year courses lead to *advanced proficiency in intercultural communication*. Like the first year courses, they focus on the present day situation, but they include their historical dimension. The emphasis falls on students' abilities
 - a) to understand and to use texts (in the extensive meaning of the term) by way of contrasting cultures which i.a. requires
 - an insight into communication processes,
 - an understanding of the basic principles of text analysis,
 - a critical awareness of the differences between source and target culture;
 - b) to demonstrate the above skills both orally and in writing. Language laboratory and computer modules are provided to improve and to enhance the acquired knowledge, insight and skills.
4. Students who perform particularly well in German 178 may, at the end of the course, sit for the *Zertifikat Deutsch als Fremdsprache* (ZD) examination of the Goethe-Institute.

In the second and third years students' language skills are advanced to the level of the *Zentrale Mittelstufenprüfung* (ZMP) examination of the Goethe-Institute which can be written at pre-determined dates set by the Department.

If circumstances permit it, students who perform exceptionally well in module 379 can sit for the examination for the *Zertifikat Deutsch für den Beruf* (ZDfB).

The ZD, ZMP and the ZDfB are internationally recognised.

5. Continuous evaluation is used in all undergraduate courses.

INTRODUCTION TO THE GERMAN LANGUAGE AND CULTURE 178 (3Lectures, 1Tutorial, 1practical)

[for students **without** German in grade 12]

Introductory language study; introduction to contemporary culture on the basis of selected topics; analysis of texts related to these topics.

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

20th CENTURY GERMAN LANGUAGE, LITERATURE AND CULTURE 188 (3lectures)

[for students **with** German in grade 12]

A cultural-historical overview of the period on the basis of selected topics; analysis of texts related to these topics; intermediate language studies

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

CONTINUED STUDY OF THE GERMAN LANGUAGE, LITERATURE AND CULTURE 278 (3lectures, 1practical)

Continued language study; basic concepts and principles of German as a foreign language; comparative 'country-knowledge', based on selected topics; analysis of texts related to these topics.

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

18th- AND 19th- CENTURY GERMAN LANGUAGE, LITERATURE AND CULTURE 288 (3lectures) (FOR STUDENTS WHO HAVE PASSED GERMAN 188)

A cultural-historical overview of the period on the basis of selected topics; analysis of texts related to these topics; advanced language study.

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

ADVANCED VOCATION-ORIENTED STUDY OF THE GERMAN LANGUAGE, LITERATURE AND CULTURE 379 (3lectures, 1practical)

Advanced language study, concentrating on listening and speaking abilities; basic rhetoric and conversation; German-South African relations in the past and present; comparative Landeskunde: capita selecta (project work)

Credits: 48 SA credits / 24 ECTS credits / 6 US credits

GERMAN LITERATURE ON SOUTH AFRICA 389 (3lectures, 1practical)

Advanced language study, with an emphasis on reading ability; capita selecta from the German literature on South Africa; German-South African relations in the past and present; introduction to relevant concepts (e.g. "die Fremde", "Exotik", "Xenophobie", "Xenomanie")

Credits: 48 SA credits / 24 ECTS credits / 6 US credits

Course: *French*

Notes

1. **French 178** is offered for beginners; **no prior knowledge of French is required**. The module is designed to provide *basic* intercultural communication skills. It enables students to understand, speak, read and - to a lesser degree - write contemporary French in everyday situations, which includes a basic knowledge of present-day situation in France. **French 188** makes special provision for **students who passed French in Grade 12** or who, in the opinion of the Department, have reached an equivalent standard. If the numbers justify it, students proceeding to French 278 from French 188 will be accommodated in a separate group for a part of the course. Students who did exceptionally well in French 178 may also join this group.
2. The second and third year courses lead to *advanced proficiency* in intercultural communication. Like the first year courses, they focus on the present-day situation, but also include its historical dimension. The emphasis falls on students' abilities
 - a. to understand and to use texts (in the extensive meaning of the term) by way of contrasting cultures, which requires, among other things, an insight into communication processes; an understanding of the basic principles of text analysis; a critical awareness of the differences between source and target culture; and
 - b. to demonstrate the above skills both orally and in writing. Self-tuition courses and computer modules are provided to improve and enhance the acquired knowledge; insight and skills.
3. At the end of the year students may take the respective DELF/DALF examinations of the Alliance Française.
4. Continuous evaluation is used in all undergraduate courses.

INTRODUCTION TO THE FRENCH LANGUAGE AND CULTURE 178 (3Lectures, 1Tutorial, 1Practical)

[For students **without** French in Grade 12]

Introductory language studies; introduction to contemporary French culture on the basis of selected topics; study of elementary literary texts

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

INTERMEDIATE STUDY OF THE FRENCH LANGUAGE, LITERATURE AND CULTURE 188 (3Lectures)

[For students **with** French in Grade 12]

Intermediate language studies with particular emphasis on vocabulary; French and Francophone literary texts

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

CONTINUED STUDY OF THE FRENCH LANGUAGE, LITERATURE AND CULTURE 278 (3Lectures, 1Practical)

Continued language studies; basic concepts and principles of French as a foreign language; comparative cultural studies on the basis of selected topics; study of literary texts based on these topics.

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

ADVANCED STUDY OF THE FRENCH LANGUAGE, LITERATURE AND CULTURE 379 (3Lectures, 1Practical)

Advanced language studies; study of French texts (including hypertext and film) of particular relevance to the South African reality; comparative cultural studies with reference to professional applications

Credits: 48 SA credits / 24 ECTS credits / 6 US credits

Course: *Mandarin*

1. Mandarin is the official language of China.
2. Mandarin 178 is a module for beginners. No previous knowledge of Mandarin is required. The module is designed to provide basic intercultural communication skills. It enables students to understand; speak; read; and, to a lesser degree, write contemporary Mandarin in everyday situations, which includes a basic knowledge of the present-day situation in China.
3. A system of continued assessment is used.

INTRODUCTION TO THE MANDARIN LANGUAGE AND THE CHINESE CULTURE 178 (3Lectures, 1Tutorial, 1Practical)

Introductory language study, including phonetics; introduction to contemporary China based on a selection of topics

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

CONTINUED STUDY OF THE MANDARIN LANGUAGE AND CHINESE CULTURE 278 (3Lectures, 1Tutorial, 1Practical)

Continued language study; basic concepts and principles of Mandarin as a foreign language; comparative study of China based on a selection of topics; study of texts on these topics. See **Credits: 32 SA credits / 15 ECTS credits / 6 US credits**

INTERMEDIARY STUDY OF THE MANDARIN LANGUAGE AND CHINESE CULTURE 379 (3Lectures; 1Practical)

Intermediary language study; Chinese characters; comparative contemporary 'country-knowledge' by means of themes; study of texts with regards to the former texts.

Credits: 48 SA Credits / 24 ECTS credits / 6 US credits

Department of Music

FULL YEAR (February - November)

ACCOMPANIMENT 174 (1Lecture)

Introduction to accompaniment; Practical Accompaniment.

Note: Serves as entrance to Accompaniment 274

Credits: 12 SA credits / 6 ECTS credits / 6 US credits

ACCOMPANIMENT 274 (1Lecture)

Practical accompaniment – in individual and group context; responsibility for one instrumentalist and/or singer

Credits: 16 SA credits / 8 ECTS credits / 6 US credits

ACCOMPANIMENT 378 (2Lectures)

Practical accompaniment – in individual and group context; responsibility for two instrumentalists and/or singers

Prerequisite: Subject to aptitude

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

ORCHESTRAL STUDIES 284 (1Lecture)

Repertoire studies for orchestral and chamber music; orchestral and chamber music performance which, *inter alia*, can take place in a professional orchestra

Credits: 16 SA credits / 8 ECTS / 6 US credits

ORCHESTRAL STUDIES 388 (1Lecture)

Repertoire studies for orchestral and chamber music; orchestral and chamber music performance which, *inter alia*, can take place in a professional orchestra

Credits: 16 SA credits / 8 ECTS credits / 6 US credits

Note: Remuneration for repetitions and performances with professional orchestras will be given.

PRACTICAL MUSIC STUDY A

Instruments: 178 or 188 (1Lecture)

Vocal Study: 198 (1.5Lectures)

Establishing a solid technical foundation as well as grasp of musical principles, styles and ensemble for accompanied instruments and voice

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

Notes: Choice of Recorder, Guitar, Piano, Harpsichord, Harp, Organ, Voice, Percussion, Saxophone or any other instrument of a symphony orchestra.

Vocal study 198 includes German, French, and Italian for singers (Two lectures per week per semester. One language is presented at a time and each language spans one semester only.)

PRACTICAL MUSIC STUDY A

Instruments: 278 or 288 (1Lecture)

Vocal Study: 298 (1.5Lectures)

In-depth study and application of acquired technical skills, and musical and stylistic understanding; attention to good ensemble playing, where applicable.

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

Notes: Choice of Recorder, Guitar, Piano, Harpsichord, Harp, Organ, Voice, Percussion, Saxophone or any other instrument of a symphony orchestra.

Vocal study 198 includes German, French, and Italian for singers (Two lectures per week per semester. One language is presented at a time and each language spans one semester only.)

PRACTICAL MUSIC STUDY A

Instruments: 378 or 389 (1Lecture)

Vocal Study: 399 (1.5Lecture)

In-depth study and application of acquired technical skills; musical as well as stylistic understanding; attention to good ensemble playing, where applicable

Credits: 48 SA credits / 24 ECTS credits / 6 US credits

Notes: Choice of Recorder, Guitar, Piano, Harpsichord, Harp, Organ, Voice, Percussion, Saxophone or any other instrument of a symphony orchestra.

Vocal study 198 includes German, French, and Italian for singers (Two lectures per week per semester. One language is presented at a time and each language spans one semester only.)

PRACTICAL MUSIC STUDY B

Instruments: 174 or 184 1Lecture

Vocal Study: 194 1Lecture

Establishing basic technical skills for the chosen instrument or voice

Credits: 12 SA credits / 6 ECTS credits / 6 US credits

Notes: Choice of Recorder, Guitar, Piano, Harpsichord, Harp, Organ, Voice, Percussion, Saxophone or any other instrument of a symphony orchestra.

PRACTICAL MUSIC STUDY B

Instruments: 274 or 284 (1Lecture)

Vocal Study: 294 (1Lecture)

Building on the basic technical skills for the chosen instrument or voice

Credits: 16 SA credits / 8 ECTS credits / 6 US credits

Notes: Choice of Recorder, Guitar, Piano, Harpsichord, Harp, Organ, Voice, Percussion, Saxophone or any other instrument of a symphony orchestra.

PRACTICAL MUSIC STUDY B

Instruments: 378 or 388 (1Lecture)

Vocal Study: 394 (1Lecture)

Comprehensive study of basic technical and musical skills; attention to good ensemble playing, where applicable

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

Notes: Choice of Recorder, Guitar, Piano, Harpsichord, Harp, Organ, Voice, Percussion, Saxophone or any other instrument of a symphony orchestra.

PRACTICAL MUSIC STUDY E:

Note: These modules are offered to non-music students who wish to register for tuition in an instrument or singing as an extra subject, or as part time student, or BA Drama students who choose this module during their first year of study.

There are two ways in which credits can be awarded:

Passing the examination at the standard equivalent to Practical Music Study A, or Passing the examination at the standard equivalent to Practical Music Study B and completing two assignments of a music historical or theoretical nature after consultation with the chairperson regarding the topic.

If no examination is taken, the student does not obtain any credits. Admission to Practical Music Study E is subject to an audition.

PRACTICAL MUSIC STUDY E: PREPARATORY 171 (1Lecture)

One or two of the following: Recorder, Guitar, Piano, Voice, Percussion

Prerequisite: Repertoire of an attainable level

Credits: 24 SA credits / 12 ECTS credits / 6 US credits

PRACTICAL MUSIC STUDY E: PREPARATORY 271 (1Lecture)

One or two of the following: Recorder, Guitar, Piano, Voice, Percussion

Prerequisite: Repertoire of an attainable level

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

PRACTICAL MUSIC STUDY E: PREPARATORY 371 (1Lecture)

One or two of the following: Recorder, Guitar, Piano, Voice, Percussion

Prerequisite: Repertoire of an attainable level

Credits: 48 SA credits / 24 ECTS credits / 6 US credits

PRACTICAL MUSIC STUDY: PREPARATORY 171 (1Lecture)

One or two of the following: Recorder, Guitar, Piano, Voice, Percussion

Prerequisite: Repertoire of an attainable level

Credits: 6 SA Credits / 3 ECTS credits / 3 US credits

PRACTICAL MUSIC STUDY: PREPARATORY 271 (1Lecture)

One or two of the following: Recorder, Guitar, Piano, Voice, Percussion

Prerequisite: Repertoire of an attainable level

Credits: 8 SA Credits / 4 ECTS credits / 3 US credits

FIRST SEMESTER (February - June)

BASIC CONDUCTING 314

Basic conducting techniques; score studies; study of standard repertoire; practical work

Prerequisite: Admission is subject to an audition

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

SECOND SEMESTER (July - November)

ADVANCED CONDUCTING 344

Advanced conducting techniques; score studies; continued studies in standard repertoire; practical work

Credits: 12 SA credits / 6 ECTS credits / 3 US credits

Department of Political Science
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FIRST SEMESTER (February – June)

All Political Science modules are offered as part of the IPSU programme. See IPSU course booklet for further details.

Department of Sociology

SECOND SEMESTER (July – November)

SOCIAL-ANTHROPOLOGICAL PERSPECTIVES ON SOCIETY AND CULTURE 162 (1Lecture; 0.5Tutorial)

The scope and aims of anthropology; cultures, ethnocentrism and cultural relativism; racism and the racial paradigm; comparative perspectives on kinship, politics, economics, rituals and religion; peasants, urbanisation and cities; global relations and boundaries; anthropological perspectives on South Africa.

Credits: 6 SA credits / 3 ECTS credits / 3 US credits

Faculty of Agricultural and Forestry Sciences

Department of Agronomy

FIRST SEMESTER (February – June)

INTRODUCTION TO CROP PRODUCTION 214 (3Lectures; 3Practicals)

Plant-environment interactions; plant propagation; absorption and translocation of minerals; plant hormones

Prerequisite modules: Biology 144, 154

Co-requisite module: Biology 124

Credits: 16 SA credits / 8 ECTS credits / 3 US credits

Department of Conservation Ecology

FIRST SEMESTER (February – June)

CONSERVING NATURE 212 (2Lectures, 1Practical)

The importance of biodiversity for the sustainability of ecosystems; co-evolution and the collapse of ecosystems; water conservation; the tragedy of the commons and tenure issues in resource conservation; the medicinal value of biodiversity; conservation decision-making; the role of conservation in development and policy.

Credits: 8 SA credits / 4 ECTS credits / 3 US credits

BIOME ECOLOGY 314 (3Lectures; 3Practicals)

Introduction to biomes; ecology of tropical and afro-montane forests, woodlands, savannas, treeless vegetation types; patch dynamics; game/habitat interactions; environmental management in plantations; biological invasion and its management. *Continuous assessment*

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

NATURE CONSERVATION MANAGEMENT 414 (3Lectures; 3Practicals)

Conservation in utilised landscapes; disturbance ecology; grazing; harvesting; ecological monitoring; restoration ecology; natural resource economics; participation and conflict resolution; cultural conservation; environmental legislation, assessment, auditing and management; current issues in biodiversity and resource conservation. *Continuous assessment*

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

CONSERVATION CASE STUDIES AND RELATED GUIDANCE ACTIVITIES 424 (3Lectures; 3Practicals)

Case studies in conservation management based on appropriate examples, e.g. (i) invasion by exotic plants such as exotic Acacias and the limited availability of water in South African rivers, and (ii) oil pollution as a result of shipping disasters; appropriate examples are discussed in connection with guidance activities, environmental research, legislation and public and professional awareness of environmental issues. *Continuous assessment*

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

SECOND SEMESTER (July – November)

CONSERVATION CENSUSING 244 (3Lectures; 3Practicals)

Importance of indicator, umbrella, keystone, and flagship species for conservation; monitoring and survey techniques for major plant and animal tax; plant/animal/habitat relationships; indices of species richness and species diversity; indices of community similarity and differences. *Continuous assessment*

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

INTRODUCTION TO CONSERVATION MANAGEMENT 344 (3Lectures; 3Practicals)

History of man and his environment; history and philosophy of conservation; environmental ethics; environmental problems; introductory conservation biology; conservation planning; land use and hydrology; fire ecology and management; ecotourism and recreation.

Continuous assessment

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

CONSERVATION PLAN/RESEARCH PROJECT 448 (6Lectures; 6Practicals)

Preparation of a comprehensive management plan for an area, community or species, based on field work conducted during the university vacations.

Prerequisite modules: Conservation Ecology 314 or 344

Co-requisite module: Conservation Ecology 414

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

Department of Entomology

SECOND SEMESTER (July - November)

INSECT CONSERVATION ECOLOGY 464 (3Lectures; 3Practicals)

Natural and disturbed ecosystems in terms of insect diversity and numbers; interactions between insects and other organisms; pollination ecology; insect conservation; threats, perceptions, species numbers and diversity, habitat destruction, recovery and conservation, extinctions.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

Department of Forest Science

FIRST SEMESTER (February – June)

FOREST MANAGEMENT

COMMERCIAL FORESTRY PLANNING 414 (3Lectures; 3Practicals)

Principles of business planning; the institutional and economic environment of the forestry industry; organisation of the industry; planning techniques; classification and subdivision of land; annual planning of operations; scheduling of logging operations.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

FOREST SCIENCE

FOREST MENSURATION 214 (3Lectures; 3Practicals)

Production and of volume and taper equations; sampling techniques and their application in the forest inventory; introduction to data processing and computer programming. Site evaluation; production of site index equations; growing stock and stand density.

Prerequisite modules: Mathematics (Bio) 124

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

SUSTAINABILITY 414 (3Lectures; 3Practicals)

Objectives of and factors that affect silvicultural practices; effects of silvicultural practices and environmental factors on tree growth and timber quality. Prevention and control of factors that cause damage to plantations. Forestry practices that promote environmental, socio-political and economic

sustainability, with emphasis on plantation forestry. A field school study tour during the final year is a compulsory part of this module. *(Subject to continuous assessment)*

Prerequisite modules: Forest Science 354

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

FORESTRY PLANNING 424 (3Lectures; 3Practicals)

Principles of business planning; the institutional and economic environment of the forestry industry; organisation of the industry; planning techniques; classification and subdivision of land; annual planning of operations; scheduling of logging operations. Capital investment and interest; computation of interest; financial analysis; inflation and real price change; land valuation; valuation of plantations; optimal financial rotations; support programmes and leasing schemes.

(Subject to continuous assessment)

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

ROADS AND TRANSPORT 434 (3Lectures; 3Practicals)

Introduction to secondary timber transport. Terminology and legislation. Vehicle selection. Transport systems. Tactical and operational maintenance and replacement of equipment and vehicles. Interactions between timber harvesting, the road and secondary timber transport Introduction to surveying, road material and materials testing. Levels of planning. Forest and network planning and sequence of access development., influencing factors and road replacement techniques. Road construction techniques. Road maintenance and drainage. The impacts of roads on the environment and forest certification. Road network management systems.

(Subject to continuous assessment)

Prerequisite modules: Forest Science 364

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

SECOND SEMESTER (July – November)

AGROFORESTRY

ENVIRONMENTAL SCANNING (Agroforestry) (3Lectures; 3Practicals)

Survey of the activities on a selected or designated farm unit. The following aspects must be dealt with in the survey; soil, climate, natural grazing, planted pastures, carrying capacity, soil cultivation, fertilizers, weeds, fodder crops, tree avenues and woodlots. A visit to of approximately 3 weeks to the relevant farm unit is a requirement. *(No examination, class mark serves as final mark).*

Co-requisite module: Agroforestry 444

Credits: 16 SA Credits / 8 ECTS credits / 4 US credits

MANAGEMENT PLAN FOR AGROFORESTRY (3Lectures; 3Practicals)

Data gathered (see Agroforestry 444) must be analysed, interpreted and used for the planning of; land use, biological management, grazing camp systems, grazing management, veld improvement, tree planting, community forestry, herd loads and sustainable production. The result is used for the preparation of a comprehensive Management Plan for Assessment.

(No examination, class mark serves as final mark).

Co-requisite module: Agroforestry 444

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

FOREST SCIENCE

INTRODUCTION 142 (1.5Lectures, 1.5Practicals)

Taxonomy and morphology of plants as dealt with in the first year of study as an introduction to the classification of the most important commercial tree species as well as the identification of ornamental species with the aid of keys. Silvicultural systems. Determination of diameter, height, volume, form and density of trees, stands of timber and forest products. Overview and introduction to forest engineering; the industry locally and internationally; structure and phases of forest engineering; stages and states of production and conversion; terminology. The study and analysis of the factors affecting productivity and production. One week of practical work in September is to be satisfactorily completed as part of this module. *(Subject to continuous assessment)*

Credits: 8 SA credits / 4 ECTS credits / 3 US credits

INTRODUCTION TO COMMUNITY FORESTRY 244 (3Lectures; 3Practicals)

Background to community forestry; knowledge, skills and attitudes for successful community foresters; interaction with communities; participation, facilitation and participation methods; the new forestry professional; examples of community forestry in South Africa. Consultation with communities; decision-making; cost-benefit analysis; land use planning; multiple forest use and management; community involvement in forest management; ownership and control; value of forest resources for income generation; land ownership and its impact on forestry; systems for community ownership; policy and legislation.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

APPLIED COMMUNITY FORESTRY 344 (3Lectures; 3Practicals)

Contemporary issues in community forestry; local and international case studies of community forestry; evaluation of community forestry interventions. Definitions and terms in agroforestry; appropriate silviculture systems; ecological interactions in agroforestry; choice and use of indigenous trees; tree nurseries for agroforestry; agroforestry planning and problem analysis; land use planning; counselling design and counselling development; agroforestry in areas with dry or temperate climates; permaculture; interaction between agroforestry and urban forestry; non-timber forest products from natural and established forests; recreation and eco-tourism.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

STAND ESTABLISHMENT 354 (3Lectures; 3Practicals)

Seed Treatment; nursery practice; plant quality; mycorrhizal fungi; tree breeding methods of plantation establishment; environmental factors that influence tree growth in plantations; silvicultural characteristics of the most important commercial tree species; species site compatibility. One week of practical work (soil and silvicultural aspects) in September to be satisfactorily completed as part of this module.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

TIMBER HARVESTING 364 (3Lectures; 3Practicals)

Specialisation in timber harvesting techniques. Harvesting equipment and systems. Evaluation and selection of systems. Logging mechanics. Introduction to operational analysis and logistics. Harvest planning (operational and tactical). Impact of harvesting on the environment. Equipment maintenance and management. Utilisation of biomass. Introduction to work and time study. Physiological principles of muscular work, nervous movement control and energy turnover. Nutrition and work performance, workstation design, occupational health noise, vibration, heat and dust and hazardous substances. Worker health and legislation; international standards; occupational injuries, night work and shift work, work ethics; ergonomics and ergonomic evaluation of machines and labour. One week of practical work in April to be satisfactorily completed as part of this module.

(Subject to continuous assessment)

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

RECONNAISSANCE OF THE ENVIRONMENT (INDUSTRIAL FORESTRY) 444 (3Lectures; 3Practicals)

A study of the total industry of a chosen or allocated management unit in the forest industry. This includes the collection of data on the following aspects: climate, soil, topography, growing stock, age classes, volumes, areas, tree species, products, markets, infrastructure, equipment, protection, ownership, organisation and staff. A visit of approximately three weeks to the management unit is essential.

(No examination, class mark serves as final mark)

Prerequisite modules: Forest Science 414, 424, 434

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

MANAGEMENT PLAN 458 (3Lectures; 3Practicals)

Data as described in Forest Science 444 are analysed, processed and used for yield forecasting, yield regulation, and planning of financial, silvicultural, harvesting, roads and staff matters. This is used for the compilation of a comprehensive Management Plan which must be handed in.

(No examination, class mark serves as final mark)

Co-requisite module: Forest Science 444

Credits: 16 SA credits / 8 ECTS / 4 US credits

Department of Genetics

FULL YEAR (February – November)

INTRODUCTORY BIOMETRY 274 (3Lectures)

Methods of tabulation and graphical representation of data; descriptive measures; the elementary principles of distributions, sampling and estimation; correlation and regression; contingency tables

and chi square tests; treatment and experimental design; analysis of variance design, standard errors and hypothesis testing; confidence intervals.

Prerequisite modules: Mathematics (Bio) B164 or Mathematics C174

Credits: 16 SA credits / 8 ECTS credits / 3 US credits

Department of Wood Science

FIRST SEMESTER (February – June)

WOOD PROCESSING 114 (3Lectures; 3Practicals)

Introduction to forestry; wood products industry, processes, products, markets and forest policy issues affecting the wood industry

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

WOOD CHEMISTRY AND PRESERVATION 214 (3Lectures; 3Practicals)

Introduction to the chemistry relating to wood and wood products. Chemical composition (lignin, cellulose, hemicellulose, extractives) and chemical utilisation of wood. Chemical modification of wood. Biological degradation of lignocellulosics. Wood preservatives and pressure impregnation procedures. Environmental aspects of preservatives and products.

Co-requisite module: Chemistry114, 154

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

MECHANICS OF WOOD PRODUCTS 224 (3Lectures; 3Practicals)

Introduction to the strength of materials with emphasis on the elastic properties and ultimate strength of wood and wood products.

Co-requisite module: Physics (Eng) 154

Prerequisite modules: Engineering Mathematics 115, 145

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

WOOD PRODUCTS MANUFACTURING 314 (3Lectures; 3Practicals)

Basic wood products manufacturing including primary and secondary manufacturing; focus on production of solid wood (industrial or furniture wood) in sawmills and further processing in secondary industries; introduction to computer-based equipment.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

WOOD ADHESIVES AND COATINGS 324 (3Lectures; 3Practicals)

Structures, types and characteristics of adhesives, structure types and functional mechanisms of wood finishes; adhesion.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

SECOND SEMESTER (July – November)

WOOD ANATOMY AND IDENTIFICATION 144 (3Lectures; 3Practicals)

Introduction to tree growth; macroscopic and microscopic anatomy and identification of softwoods and hardwoods; description of cell wall ultra-structure, wood variability and wood quality.

Credits: 16 SA credits / 8 ECTS credits / 3 US credits

APPLIED MECHANICS OF MATERIALS 244 (3Lectures; 3Practicals)

Beam analysis, shaft analysis, columns; stress/strain transformation; thin-walled pressure vessels; material strength failure, criteria, fatigue, design and sizing; ISO standards

Prerequisite module: Wood Products Science 224

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

MACHINE COMPONENTS 254 (3Lectures; 3Practicals)

An introduction to the design of common machine components such as threaded fasteners, joints and jointing methods, springs, lubrication of wood machinery and sliding bearings, rolling bearings, spur gears, shaft design, clutches and brakes, power transmission

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

WOOD PHYSICS AND DRYING 264 (3Lectures; 3Practicals)

Wood Physics: physics of water; density, electrical properties, moisture content, sorption, swelling and shrinkage of wood.

Wood Drying: reasons for; physical elements of drying; drying methods; dry kiln types, schedules; defects.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

PRINCIPLES OF WOOD CUTTING AND TOOLING 344 (3Lectures; 3Practicals)

Wood cutting fundamentals, chip formation, cutting conditions, cutting edge maintenance, sawing, planning, moulding, veneer cutting, chipping, turning.

Prerequisite modules: Wood Products Science 224

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

FURNITURE DESIGN AND CONSTRUCTION (I) 354 (3Lectures; 3Practicals)

The theory and practice of modern construction techniques used in the manufacture of furniture and cabinets.

Prerequisite modules: Wood Products Science 314; Wood Products Science 244

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

FURNITURE DESIGN AND CONSTRUCTION (II) 444

Advanced wood manufacturing techniques for producing furniture and cabinets including the design, production and use of jigs and fixtures for automated processing.

Prerequisite module: Wood Products Science 354

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

COMPOSITE PRODUCTS 454

Physical, chemical and mechanical variables involved in cold, hot and non-conventional adhesive bonding of wood: preparation and characteristics of adhesives; plywood, composite wood panels, hardboard, medium density fibreboard and laminated wood manufacturing processes; important physical and chemical properties of products; methods of pre-finishing.

(Subject to continuous assessment)

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

WOOD FINISHING 464

Introduction to polymeric coatings and finishes used in the wood products industry; examines surface preparation, application equipment and properties of various coatings.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

Faculty of Engineering

The first year modules are presented in both Afrikaans and English (parallel sessions), except Entrepreneurship (Eng)113 and Professional Communication 163 for which the class will have passed the language skills test and thus possesses satisfactory ability in both English and Afrikaans. Computer Programming 143 will be presented as a T module.

The Faculty accepts the A specification for all undergraduate programmes. Lectures in the following modules were presented in English in 2004; this gives an indication of which modules will probably not be presented in Afrikaans in 2005 and for which E-specification applies.

However the lecturers responsible for the various modules may change from year to year and resignations, maternity leave, study leave and research leave will be a factor in determining which lecturer will be responsible for specific modules in a particular semester. The final language specification for each module will be provided at the beginning of each semester in the study guide/module specification and may differ from the information given in the Calendar.

FIRST SEMESTER (February - June)

Department of Civil Engineering

ENGINEERING GEOLOGY

GEOLOGY FOR CIVIL ENGINEERS 214 (3lectures, 3practicals, 0tutorials, 0seminars)

Introduction to the earth system: early evolution, internal structure, plate tectonics; Applied crystallography: crystal systems, crystallographic axes, crystal shapes and nomenclature; Mineralogy: physical properties of minerals, silicate minerals, sulphides, oxides, carbonates, nitrates, phosphates, sulphates; Petrology: volcanic activity, types of magma, plate tectonics and volcanism, igneous rocks, sedimentary rocks, weathering and erosion, mass movement,

metamorphic rocks; Caly mineralogy: genesis, properties and analytical determination of clay minerals.

Home Dept. Geology

Credits: 16 SA credits / 8 ECTS credits / 4 USA credits

FIRST SEMESTER (February - June)

Department of Electrical And Electronic Engineering

SYSTEMS AND SIGNALS

SIGNAL PROCESSING 414 (3lectures, 2.75practicals, 0tutorials, 0seminars)

Sampling and time/frequency duality; Fourier transformations and series of discrete-time signals; the discrete Fourier transform (DFT); the fast Fourier transform (FFT); convolution by means of the FFT; describing and characterising discrete-time systems using the z-transform, impulse responses, frequency responses; difference equations, elementary filters; FIR and IIR filter design; using auto-correlations and cross-correlations

Credits: 13 SA credits / 6 ECTS credits / 3 US credits

Department Of Industrial Engineering

MANUFACTURING SYSTEMS 412 (1lecture, 1practical, 0tutorials, 0seminars)

Introduction to manufacturing systems, rapid product development; CAD systems and geometric modelling, reverse engineering; rapid prototype and tooling; concurrent engineering; process planning; rapid manufacturing.

Credits: 7 SA credits /

Department of Mechanical Engineering

INTERNAL COMBUSTION ENGINES 414 (3lectures, 1practical, 1tutorial, 0seminars)

Analysis of internal combustion engine cycles; adaptations for practical applications; combustion mechanisms; hydrocarbon fuels; spark ignition engines; diesel engines and engine management.

Credits: 13 SA credits

HEAT TRANSFER A 414 (3lectures, 1practical, 2tutorials, 0seminars)

Heat conduction; analytical and numerical methods for steady and unsteady conduction; convection: boundary layer equations, laminar and turbulent flow, natural convection, boiling and condensation. Heat exchangers: overall transfer coefficients, parallel, transverse and cross-flow; logarithmic mean temperature difference, effectiveness-NTU calculations, types and design principles. Radiation: absorption and emission, black bodies, emissivity, form factors, radiation heat

transfer between surfaces, radiating gases. Mass transfer: diffusion processes, transport analogies, Colburn j-factors, combined mass and heat transfer.

Homework assignments in the form of self-study, tutorial problems, designs or seminars form an integral part of the module.

Credits: 16 SA credits

Department of Process Engineering

CHEMICAL ENGINEERING D

COMMUNICATION AND PILOT PLANT LABORATORY 1 314

(1Lecture, 3Practicals, 1.5Tutorial, 0Seminars) 8Practicals per semester

Module not presented from 2006

Lectures and tutorials on oral and written communication; report writing and writing articles for professional journals; optimisation techniques; carrying out Chemical Engineering experiments on pilot scale and writing complete technical reports on the experiments.

Credits: 13 SA credits

CHEMICAL ENGINEERING

HETEROGENEOUS REACTOR DESIGN 416 (3lectures, 0practicals, 1.5tutorials, 0seminars)

Module not presented from 2006. Students who fail this module in 2005 must register for Chemical Engineering 354 in 2006.

Non-ideal flow; fluid mixing, introduction to the design of heterogeneous reaction systems; fluid-particle reactions; liquid-liquid reactions; solid-catalyst reactions; deactivation of catalysts; biochemical reactors. Home self-study, tutorials, designs and seminars form an integral part of this module.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

PROCESS CONTROL 426 (3lectures, 0practicals, 1.5tutorials, 0seminars)

Content description for 2005: Mathematics modelling of processes; dynamic properties of plant equipment; measuring instruments; valves; application of Laplace transformations; block diagrams; stability criteria; multi-variable control systems; non-linear control systems; state space analysis; digital process control; optimal control; process identification; simulation and design of control systems using a computer (PC).

Home assignments comprising of self-study, tutorials, designs or seminars form an integral part of the module.

Content description from 2006: Dynamic properties of equipment; measurement instruments; valves; Laplace transform applications; block diagrams; stability criteria; multi-variable control; optimal control systems; non-linear control systems; state analysis; digital process control; optimal control; process identification; simulation/design of control systems on computer (PC).

Home assignments comprising of self-study, tutorials, designs or seminars form an integral part of the module.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

ENVIRONMENTAL ENGINEERING 436 (3lectures, 0practicals, 2tutorials, 0seminars)

Process engineering for pollution control: Preliminary Environmental Impact Analysis (PEIA), introduction to life cycle analysis, engineering techniques for effluent and water treatment: ultra filtration and reverse osmosis, adsorption and ion exchange, precipitation and crystallisation, ultraviolet radiation, biological techniques. Immobilisation of solid waste. Disposal of dangerous waste.

Environmental aspects affecting process design: Ozone layer damage, greenhouse effect, impact on renewable energy sources, nuclear power and nuclear waste, socio-ecological factors in process decision making, water utilisation and re-use. Dispersion of pollutants in the atmosphere in river systems. Energy and the environment.

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

SECOND SEMESTER (July - November)

Department of Industrial Engineering

MANUFACTURING SYSTEMS 444 (ENGLISH 75%, AFRIKAANS 25%) (2Lectures, 2Practicals)

Computer control of manufacturing systems; CNC-technology; part programming; planning of measuring and inspection operations on automated (CNC, CNC-CMM) machines; material handling systems; robotic systems, group technology and manufacturing cells; flexible reconfigurable manufacturing; CIM.

Credits: 13 SA credits / 7 ECTS credits / 3 USA credits

Department of Civil Engineering

THEORY OF STRUCTURES

CONTINUUM MECHANICS 354 (2lectures, 1.5tutorials, 0practicals, 0seminars)

Introduction to three-dimensional elasticity theory; stress analysis; kinematics and constitutive behaviour; derivation of differential equation; definition of structural elements trusses, beams, plates and shells.

Credits: 13 SA credits / 7 ECTS credits / 3 USA credits

Department of Process Engineering

CHEMICAL ENGINEERING D

EXPERIMENTAL DESIGN 244 (3Lectures, 2Practicals, 1Tutorial, 0Seminars)

Variability of measurements; tabulation, presentation and description of observations; discrete and continuous variables and their probability models; binomial, negative binomial; Poisson, exponential and normal distributions; reliability theory; simulation and application of probability models; sampling distributions and estimation of parameters; confidence intervals; the measurement of relationships; simple linear regression and correlation analysis; estimation with the method with least squares; fundamentals of quality control. Statistical analysis of experimental data. Carrying out Chemical Engineering experiments on pilot scale; report writing and computer simulations

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

CHEMICAL ENGINEERING

PROCESS DESIGN 346 (3Lectures, 1Practical, 1.5Tutorials, 0Seminar)

(Module not presented from 2006)

Methodology of conceptual process design, basic design of equipment for mass and heat transfer; heat exchanger network analysis; flowsheet simulation and design using computer packages; mass and energy balance diagrams; plant layout; piping and instrumentation diagrams; loss control; risk analysis; legal aspects; particularly in regard to responsibility; HAZOP and HAZAN investigations, case studies.

Tutorials, designs and seminars form an integral part of the module.

Credits: 13 SA credits / 7 ECTS credits / 3 US credits

HOMOGENOUS REACTOR DESIGN 356 (3Lectures, 1Practical, 0Seminars)

(module not presented from 2006. Students who fail this module in 2005 must register for Chemical Engineering 316 in 2006)

Homogenous reactions: chemical reactor theory; the reaction rate equation; representation of data from reactors; principles of reactor design; idea batch, plug-flow and constant flow stirred tank reactors; design for simple and complex reactions; influence of temperature and pressure.

Tutorials, designs and seminars form an integral part of the module.

Credits: 13 SA credits / 7 ECTS credits / 3 US credits

SOME LECTURES IN DESIGN 488 (2Lectures, 3Practicals, 3Tutorials, 0Seminars)

Choice of the best process from several available processes for a specific plant design, and factors and criteria involved. The design of a process plant (or sub-process) with consideration of process thermodynamics, kinetics and transport phenomena. The focus is on basic process design, safety, control, plant layout, process flowsheets and plant material and energy balances, piping and instrumentation diagrams, cost estimation, environmental impact and profitability.

Credits: 40 SA credits

Faculty of Science

Biological Sciences

FIRST SEMESTER (February - June)

CELL BIOLOGY 124 (3Lectures; 3Practicals)

Origin and early history of life; Cytology; Cell Chemistry. Biological membranes and cellular respiration. Fixation, transfer and expression of genetic information; Evolution.

(Presented by the Departments Biochemistry, Botany, Genetics and Zoology)

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

SECOND SEMESTER (July - November)

BIODIVERSITY AND ECOLOGY 144 (3Lectures; 3Practicals)

Classification of organisms; Diversity of micro-organisms, plants and animals; development of plants and vertebrates; Ecological principles and global changes.

(Presented by the Departments Botany, Microbiology and Zoology)

Co-requisite module: Biology 124 and (Chemistry 114 (or Chemistry B134) and Chemistry 154)

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

FUNCTIONAL BIOLOGY 154 (3Lectures; 3Practicals)

Plant anatomy and morphology. Photosynthesis. Water relations and phloem transport. Functional biology of animals. Introduction to biotechnology.

Presented by the Departments Botany and Zoology

Co-requisite module: Biology 142 and (Chemistry 114 (or Chemistry B134) and Chemistry 154)

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

Department of Chemistry and Polymer Science

SECOND SEMESTER (July - November)

CHEMISTRY

INORGANIC CHEMISTRY 244 (3Lectures; 3Practicals)

Periodic trends; structure and bonding molecules; structure and bonding solids; chemistry in solution; main group elements. Co-ordination chemistry: Introduction, types of ligands, nomenclature; isomerism in co-ordination compounds; different geometries; formation constants; crystal field theory.

Prerequisite pass modules: Chemistry 114 or B134
Credits: 16 SA credits / 8 ECTS credits / 4 US credits

ANALYTICAL CHEMISTRY 354 (3Lectures; 3Practicals)

Advanced instrumental analysis. Molecular spectroscopy: Review of basic principles of molecular spectroscopy; ^1H and ^{13}C nuclear Magnetic Resonance spectroscopy and molecular structure. Elementary 2D-NMR techniques.

Atomic spectroscopy: Principles of absorption and emission spectroscopy. Calibration in instrumental analysis; introduction to electrochemical techniques; separation science with emphasis on chromatography methods.

Prerequisite modules: Chemistry 324

Co-requisite module: Chemistry 344

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

APPLIED CHEMISTRY

ANALYTICAL POLYMER SCIENCE 344 (3Lectures; 3Practicals)

Introduction to polymer structure and morphology: classification of polymers, polymers in solution, molecular weight and molecular weight distributions, structure/property relationship of polymers; introduction to polymer analysis and characterization: measurement of polymer molecular weights, spectroscopic techniques for polymer analysis; thermal analysis, physical testing of polymers; measurement of crystallinity in polymers.

Practicals: laboratory work, seminars and tasks

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

ENVIRONMENTAL ANALYSIS 354 (3Lectures; 3Practicals)

Environmental problems and analysis; bio-analysis; atmospheric chemistry; aquatic chemistry. Project.

Prerequisite modules: Chemistry 214, 224, 244, 254

Credits: 16 SA credits / 8 ECTS credits / 4 US credits

CHEMISTRY C

INORGANIC CHEMISTRY FOR CHEMICAL ENGINEERS 242 (2.5Lectures; 1Practical)

Periodic trends; structure and bonding in molecules; structure and bonding solids; chemistry in solution; main group elements. Co-ordination chemistry: Introduction, types of ligands, nomenclature; isomerism in co-ordination compounds; different geometries; formation constants. Remark: This module is not presented in 2006. Students who fail this module in 2005 must take Chemistry 244 in 2006.

Prerequisite pass modules: Chemistry 114, 154

Credits: 8 SA credits / 4 ECTS credits / 3 US credits

Department of Mathematics

FIRST SEMESTER (February - June)

MATHEMATICS FOR THE BIOLOGICAL SCIENCES 124 (4Lectures; 2 Tutorials)

Functions and their inverses; polynomial functions, rational functions, power functions, exponential functions, trigonometric functions. Solution of trigonometrical equations. Composition of functions. Limits. Definition of the derivative of a function. Continuity. Rules of differentiation, certain formulae. Higher order derivatives. Implicit differentiation. Applications of differentiation: processes of growth and decay, graph sketching, optimization, differentials. Indefinite integrals. Techniques of integration: substitution, decomposition into partial fractions, integration by parts. The definite integral as the limit of a sum. The Fundamental Theorem of the Calculus. Definite integrals as areas. Solution and use of simple differential equations.

Credits: 16 SA credits / 8 ECTS credits / 3 US credits

Department of Physics

FULL YEAR (February – November)

PHYSICS (BIO)

PHYSICS FOR THE BIOLOGICAL SCIENCES 178 (3Lectures; 3Practicals)

Mechanics; thermodynamics; oscillation and waves; optics; electricity and magnetism; atomic physics; radioactivity.

The language specification is subject to timetable restrictions

Credits: 32 SA credits / 15 ECTS credits / 6 US credits

SECOND SEMESTER (July - November)

PHYSICS

QUANTUM MECHANICS A (Quantum Mechanics with applications) (3Lectures; 3Practicals)

Schrödinger equation in three dimensions; particle in a box; spherically symmetric potentials, orbital angular momentum: Eigenvalues and spherical harmonic functions. The hydrogen atom. Electrons in periodic crystal potentials, time-independent perturbation theory, spin and application to the atom. *(Subject to continuous assessment)*

Prerequisite pass modules:

Physics 224

Prerequisite modules:

Physics 254, Mathematics 214, 244